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AND

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### REVIEWS OF NEW BOOKS.

SOUTHEYANA: ENCOURAGEMENT OF LITERATURE.  
*The Life and Correspondence of Robert Southey.* By the Rev. C. Cuthbert Southey. Vol. VI. Longmans.

The concluding volume of this interesting contribution to the literature and literary annals of our times, presents so much of matter germane to a Journal like the *Literary Gazette*, that we perceive it will require more than one, or even two, of our numbers to do justice to its contents, and illustrate them by such running contemporary comment as occurs to us on the perusal. We are not without the hope that this will add to the interest of our review, for it may be observed that while Southey's personal and intimate intercourse with the world of letters took place chiefly during brief and rare visits to the metropolis, we enjoyed a similar advantage perpetually, in consequence of that residence at head quarters, through which alone full acquaintance with what is going forward can be maintained. Correspondence, however extended, can but imperfectly supply this desideratum, and accordingly we often discover the studious retirement of Greta inadequately informed of movements well known to the London circles. Still, in all that did reach him, Southey drew from the best sources; and we could detect very few, if any, mistakes in the subjects which actually came under his notice. So far as it goes, therefore, we repeat, this work is a valuable contribution to our literary history; so much so, that it must command a place in every good library of even moderate dimensions.

With many passages marked for reference, we will begin our notice with two letters, which possess more than common attractions wherever literature and literary men and enlightened governments are concerned. They are from Lord Brougham when chancellor, and Southey, in reply to his lordship's patriotic and important inquiry. The first is dated Althorp, January, 1831, and as follows:—

"Dear Sir,—I was prevented by various interruptions from writing to you while I was at Brougham upon a subject which greatly interests me, and I therefore take the earliest opportunity of bringing it before you.

"The Government of this country have long been exposed, I fear justly, to the charge of neglecting science and letters. I feel it an impossible thing for me, whose life has been passed more or less in these pursuits, to allow this stain to rest upon any administration with which I am connected; and, therefore, that it is my duty, as far as in me lies, to turn the attention of the present Government to the best means of encouraging scientific and literary pursuits. With this view I have applied to the two men at the head of the physical and mathematical sciences, in my opinion, and I cannot look into the department of literature without being met by your name. I may probably apply in like manner to one or two more men distinguished in the same field, but I have not as yet selected any such. My wish is to have the benefit of your unreserved opinion upon the question."

Enlarged 253.]

"1st. Whether or not letters will gain by the more avowed and active encouragement of the Government?

"2nd. In what way that encouragement can the most safely and beneficially be given them?

"Under the first head is to be considered, no doubt, the chances of doing harm as well as the prospect of doing good. Thus it seems obvious that there is one danger to be guarded against—the undue influence of Government—capable of being perverted to political and party purposes. This includes the risk of jobs for unworthy persons, and the exclusion of men of merit. The applause of the public, it may be said, is a safe test and unbiased reward of merit; not to be easily, at least not permanently, perverted to wrong ends. I throw out this as one consideration, showing that the case is not so clear of doubt as it at first may seem to be.

"Under the second head several things present themselves for consideration. If the risk of abuse were not great, it is plain that pecuniary assistance would be the most desirable means of helping genius, because many a man of genius is forced out of the path of original inquiry and of refined taste by the necessities of his situation, and obliged to spend his time and talents on labour little better than mechanical. But the difficulties of arranging such aid systematically are so great, and the risk of abuse so imminent, that I question if more can be done in this way than by lending occasional assistance.

"The encouragement of societies has been already tried, not perhaps in the best way, but still a good deal has been thus attempted. These are susceptible of considerable improvement. A judicious foundation of prizes is another mode deserving consideration.

"The distribution of honours has been very partially tried, and many have proposed a more regular admission of men of science and letters to rank, confined to their own lives in cases where hereditary honours might be burthenous to their families. An order of merit has been proposed by some. But as all novelties in such a matter (of opinion and public feeling) are to be shunned, one of the existing orders of knighthood, as the Guelphic, has been by others suggested as free from the objection.

"I throw out these things more for the purpose of bringing your mind to the details of the matter, than with the view of exhausting the subject.

"It will afford me great satisfaction to be favoured with your opinion upon the question, as fully as your leisure may permit. I shall, of course, keep it entirely to myself.

"It may very possibly turn out that, after all, nothing material can be accomplished; but, at any rate, I cannot allow this opportunity to pass without trying all means of accomplishing an object so desirable; and my anxiety on this score must plead my excuse for troubling you with so long a letter.—I am, dear Sir, your faithful servant,

"BROUGHAM."

No doubt Lord Brougham seriously meant to recommend some plan to carry into effect these excellent intentions, either partly or entirely; but the way to a certain place is said to be paved with good intentions,—and what with the turmoils of politics, the pursuits of place, and the overwhelming duties of ministerial office, we fear the chancellor's

wishes were never realized beyond the correspondence on this occasion. But we must give Southey's answer, dated Keswick, February 1st:—

"My Lord,—The letter which your lordship did me the honour of addressing to me at this place, found me at Crediton, in the middle of last month, on a circuitous course homeward. It was not likely that deliberation would lead me to alter the notions which I have long entertained upon the subject that has, in this most unexpected manner, been brought before me; but I should have deemed it disrespectful to have answered such a communication without allowing some days to intervene. The distance between Devonshire and Cumberland, a visit upon the way to my native city which I had not seen for twenty years, and the engagements arising upon my return home after an absence of unusual length, will explain, and I trust excuse, the subsequent delay.

"Your first question is, whether Letters would gain by the more avowed and active encouragement of the Government?

"There are literary works of national importance which can only be performed by co-operative labour, and will never be undertaken by that spirit of trade which at present preponderates in literature. The formation of an English Etymological Dictionary is one of those works; others might be mentioned; and in this way literature might gain much by receiving national encouragement; but Government would gain a great deal more by bestowing it. Revolutionary governments understand this; I should be glad if I could believe that our legitimate one would learn it before it is too late. I am addressing one who is a statesman as well as a man of letters, and who is well aware that the time is come in which governments can no more stand without pens to support them than without bayonets. They must soon know, if they do not already know it, that the volunteers as well as the mercenaries of both professions, who are not already enlisted in this service, will enlist themselves against it; and I am afraid they have a better hold upon the soldier than upon the penman; because the former has, in the spirit of his profession and in the sense of military honour, something which not unfrequently supplies the want of any higher principle; and I know not that any substitute is to be found among the gentlemen of the press.

"But neediness, my Lord, makes men dangerous members of society, quite as often as affluence makes them worthless ones. I am of opinion that many persons who become bad subjects because they are necessitous, because 'the world is not their friend, nor the world's law,' might be kept virtuous (or, at least, withheld from mischief) by being made happy, by early encouragement, by holding out to them a reasonable hope of obtaining, in good time, an honourable station and a competent income, as the reward of literary pursuits, when followed with ability and diligence, and recommended by good conduct.

"My Lord, you are now on the Conservative side. Minor differences of opinion are infinitely insignificant at this time, when in truth there are but two parties in this kingdom—the Revolutionists and the Loyalists; those who would destroy the constitution and those who would defend it. I can have no predilections for the present administration; they have raised the devil, who is now raging through the land: but, in their present position, it

is their business to lay him if they can; and so far as their measures may be directed to that end, I heartily say, God speed them! If schemes like yours, for the encouragement of letters, have never entered into their wishes, there can be no place for them at present in their intentions. Government can have no leisure now for attending to any thing but its own and our preservation; and the time seems not far distant when the cares of war and expenditure will come upon it once more with their all-engrossing importance. But when better times shall arrive (whoever may live to see them), it will be worthy the consideration of any government whether the institution of an Academy, with salaries for its members (in the nature of literary or lay benefices), might not be the means of retaining in *its* interests, as connected with their own, a certain number of influential men of letters, who should hold those benefices, and a much greater number of aspirants who would look to them in their turn. A yearly grant of 10,000*l.* would endow ten such appointments of 500*l.* each for the elder class, and twenty-five of 200*l.* each for younger men; these latter eligible of course, and preferably, but not necessarily, to be elected to the higher benefices, as those fell vacant, and as they should have approved themselves.

"The good proposed by this, as a political measure, is not that of retaining such persons to act as pamphleteers and journalists, but that of preventing them from becoming such, in hostility to the established order of things; and of giving men of letters, as a class, something to look for beyond the precarious gains of literature; thereby inducing in them a desire to support the existing institutions of their country, on the stability of which their own welfare would depend.

"Your Lordship's second question,—in what way the encouragement of Government could most safely and beneficially be given,—is, in the main, answered by what has been said upon the first. I do not enter into any details of the proposed institution, for that would be to think of fitting up a castle in the air. Nor is it worth while to examine how far such an institution might be perverted. Abuses there would be, as in the disposal of all preferences, civil, military, or ecclesiastical; but there would be a more obvious check upon them; and where they occurred they would be less injurious in their consequences than they are in the state, the army, navy, or the church.

"With regard to prizes, methinks they are better left to schools and colleges. Honours are worth something to scientific men, because they are conferred upon such men in other countries; at home there are precedents for them in Newton and Davy, and the physicians and surgeons have them. In my judgment, men of letters are better without them, unless they are rich enough to bequeath to their family a good estate with the bloody hand, and sufficiently men of the world to think such distinctions appropriate. For myself, if we had a Guelphic order, I should choose to remain a Ghibelline.

"I have written thus fully and frankly, not dreaming that your proposal is likely to be matured and carried into effect, but in the spirit of good will, and as addressing one by whom there is no danger that I can be misunderstood. One thing alone I ask from the legislature, and in the name of justice—that the injurious law of copyright should be repealed, and that the family of an author should not be deprived of their just and natural rights in his works when his permanent reputation is established. This I ask with the earnestness of a man who is conscious that he has laboured for posterity.—I remain, my Lord, yours, with due respect,

ROBERT SOUTHEY."

This is not very complimentary to the Gentlemen of the Press, but there is a great deal of solid truth and sound advice in it. It is astonishing with how little sense and discrimination it has always been attempted to

acquire a potential influence with the Press—we do not speak of corrupt or private influence, but of a righteous influence, honourable to the Press and beneficial to society. Lavish where useless, and parsimonious where useful, has almost been the rule as far as our experience teaches us; and an occasional display of the ostentatious, or indulgence in the personal, the only varieties in the system. Since the age of Charles I. neither monarch nor ministry has ever shown a just appreciation of the Arts and Literature, such as became a great nation, or was likely to assist, to any commensurate degree, in improving and imparting superior enjoyments to the people. The Commonwealth was in these respects a repressive military and bigoted despotism. The reign of Charles II. was a period of licentiousness, in which even a Butler starved. Under his brother James, bigotry, religious dissensions, and finally revolution, ruled the hour. William III. had not a grain of taste or literature in his nature. Anne's ten years of glory were years of political intrigue and sanguinary war; though individual statesmen fostered genius and honoured their own stations. The first two Georges knew their letters, we believe, and cared nothing for others who knew more. The long reign of George III. gave an example of a desire to promote the Fine Arts, but no sign of liberal patronage of authors illumined the Court or Official sky. George IV., with whatever faults are laid to his charge by political hostilities, did establish the Royal Society of Literature, (embracing the very objects alluded to in Lord Brougham's letter,) and thus evinced his love of learning, and his desire to give a royal impulse to its beneficial diffusion, though opposed by his minister Lord Sidmouth. William IV., a sailor king, could not afford to support this endowment: 1100 guineas a year—viz., ten pensions of 100 guineas, and two prize medals of 50 guineas each, was too much to be borne by the royal treasury of Great Britain! We are now under the gracious sceptre of Queen Victoria, and as yet the cause of literature is all but a blank. We make this remark with regret, but not without the hope of better days coming. Prince Albert, who from his position is formed to take the active lead in any proceedings such as Lord Brougham suggested and Southey reasoned upon, is too clear-sighted and able not to be aware of the glory with which he may crown himself, and the great service he may render his adopted country, by undertaking to accomplish some plan in this spirit, and of this kind. His anxiety and zeal to do everything which he thinks can add to the national prosperity is sufficiently demonstrated; but his attention has hitherto been devoted to other prospects, and the turn of general literature, the highest and most important of all, is only, we trust, from what we know of his Royal Highness's character and disposition, postponed to a not distant date, then to be embodied and effected by example and exertions as devoted as he has shown in all his public-spirited conduct. Among the ministry there are also men, so much allied to literature themselves, that every feeling must urge them to second any motion in this right direction, and with Lord John Russell, Lord Lansdowne, Lord Clarendon, Lord Carlisle, Lord Campbell, Sir J. Hobhouse, &c., near the head of affairs, we

might deem it certain that the reproach of nearly two hundred years would be swept away. Then, indeed, would the reign of Queen Victoria, and the life of her excellent consort be rendered illustrious, and the age be styled, as the Augustan, or Medicane, or Elizabethan, the Victorian, and equally immortal.

To this episode we will only subjoin an opinion of Brougham, pronounced by his political opponent, Southey, in a letter to Mr. May, two years after the foregoing:—

"If any one had told me that I should ever feel an anxious interest in any promise of the Lord Chancellor Brougham's, it would have seemed a most improbable supposition; and yet I am now solicitous about two of his promises,—that to which you are looking, and that which he made to Henry about the Lunacy Commission. I have known men who make promises without the slightest intention of keeping them, rather with the full intention of never performing them. This is not Brougham's case: in such things he does not look so far forward; and he is a good-natured man, much too good-natured ever to raise hopes, meaning to disappoint them. \* \* \*

"This year will not pass away without greater changes than the last. It is already apparent that the reformed Parliament will not work. Government by authority has long been defunct. Government by influence, was put to death by the Reform Bill, and nothing is left but Government by public opinion."

And upon public opinion what operates so powerfully for good or evil as the Press? Here is a curious thought about it:—

"Among the means (writes Mr. Southey) which have occurred to me for lessening the power of the newspapers, one is that the debates should be officially published and sold at a low price, so that their comparative cheapness might carry them into circulation. I would have also, whether connected with the debates or not, a paper as official as the *Moniteur*, and as authentic as the *Gazette*, in which Government should relate as much news as can possibly be related, never deceiving the people. This, if ably conducted, might prevent much delusion and consequent mischief."

Returning to the volume in the order of its dates, we select the following, from the personal recollections of his father, by the editor, and of the laborious course of his book-worm life; and what a commentary it is upon what we have just written, to learn that Southey, with all his genius and utter devotion to literary work, could not have lived in comfort had he not enjoyed a pension, and that but for the generosity of Mr. Wynn, and legacies from two or three other friends, and his pay as a reviewer, chiefly and regularly from the *Quarterly*, he could not have brought up and educated his family even in the quiet manner in which these duties were performed, with frequently the fear of shortcoming before his eyes. What can lesser beings expect when such was the lot of a Robert Southey?—of whom his son informs us:—

"I have said before, as indeed his own letters have abundantly shown, that he was a most thoroughly domestic man, in that his whole pleasure and happiness was centered in his home; but yet, from the course of his pursuits, his family necessarily saw but little of him. He could not, however he might wish it, join the summer evening walk, or make one of the circle round the winter hearth, or even spare time for conversation after the family meals (except during the brief space I have just been speaking of). Every day, every hour had



its allotted employment; always were there engagements to publishers imperatively requiring punctual fulfilment; always the current expenses of a large household to take anxious thoughts for: he had no crops growing while he was idle. 'My ways,' he used to say, 'are as broad as the king's highroad, and my means lie in an inkstand.'

" Yet, notwithstanding the value which every moment of his time thus necessarily bore, unlike most literary men, he was never ruffled in the slightest degree by the interruptions of his family, even on the most trivial occasions; the book or the pen was ever laid down with a smile, and he was ready to answer any question, or to enter with youthful readiness into any temporary topic of amusement or interest.

" In earlier years he spoke of himself as ill calculated for general society, from a habit of uttering single significant sentences, which, from being delivered without any qualifying clauses, bore more meaning upon their surface than he intended, and through which his real opinions and feelings were often misunderstood. This habit, as far as my own observation went, though it was sometimes apparent, he had materially checked in later life, and in large parties he was usually inclined to be silent, rarely joining in general conversation. But he was very different when with only one or two companions; and to those strangers, who came to him with letters of introduction, he was both extremely courteous in manner, and frank and pleasant in conversation, and to his intimates no one could have been more wholly unreserved, more disposed to give and receive pleasure, or more ready to pour forth his vast stores of information upon almost every subject. \* \* \*

" His only certain source of income\* was his pension, from which he received 145*l.*, and the Laureateship, which was 90*l.*: the larger portion of these two sums, however, went to the payment of his life insurance, so that not more than 100*l.* could be calculated upon as available, and the *Quarterly Review* was therefore for many years his chief means of support. He received latterly 100*l.* for an article, and commonly furnished one for each number. What more was needful had to be made up by his other works, which as they were always published upon the terms of the publisher taking the risk and sharing the profits, produced him but little, considering the length of time they were often in preparation, and as he was constantly adding new purchases to his library, but little was to be reckoned upon this account. For the *Peninsular War* he received 1000*l.*, but the copy-right remained the property of the publisher.

" With regard to his mode of life, although it was as simple and inexpensive as possible, his expenditure was with difficulty kept within his income, though he had indeed a most faithful helpmate, who combined with a wise and careful economy a liberality equal to his own in any case of distress. One reason for this difficulty was that considerable sums were, not now and then, but regularly, drawn from him by his less successful relatives.

" The house which for so many years was his residence at Keswick, though well situated both for convenience and for beauty of prospect, was unattractive in external appearance, and to most families would have been an undesirable residence. Having originally been two houses, afterwards thrown together, it consisted of a good many small rooms, connected by long passages, all of which with great ingenuity he made available for holding books, with which indeed the house was lined from top to bottom. His own sitting-room, which was the largest in the house, was filled with the handsomest of them, arranged with much taste, according to his own fashion, with due regard to size, colour, and condition; and he used to contemplate these, his carefully accumulated and much prized treasures, with even more pleasure and pride than

\* "I speak of a period prior to his receiving his last pension, i.e., of 300*l.*, which was granted in 1835."

the greatest connoisseur his finest specimens of the old masters: and justly, for they were both the necessities and the luxuries of life to him; both the very instruments whereby he won, hardly enough, his daily bread, and the source of all his pleasures and recreations—the pride of his eyes and the joy of his heart."

(To be continued.)

#### CLASSICAL PHILOLOGY.

*The Interpretation attempted of the Phoenician Verses found in the Pœnulus of Plautus.* By W. Beeston. Cox.

ANOTHER, and a likely attempt, upon the classic Sphynx, which has ever been a puzzle to the scholar and the learned world. We will say for Mr. Beeston that he has tried no sword exercise upon it, but sedulously endeavoured to untie the Gordian knot of lingual difficulty. He mentions the circumstances under which the verses occur—viz., in the 5th act of the Pœnulus, when *The Carthaginian* appears in the streets of Rome in search of his stolen daughters, and the "first scene consists of a soliloquy delivered by the Bilinus, partly in the languages of his own countrymen, and partly in the Latin of his Roman audience."

Mr. Beeston then offers his opinion:—

" Of the sixteen verses which constitute the Punic portion of this soliloquy, I treat the first ten as belonging to the Phoenician, or Canaanitish, tongue: the remaining six, together with the shorter, non-Latin, speeches of Hanno and the Nurse, found in the two succeeding scenes of the same act, I refer to the Libyc dialect of the soliloquist."

After this dictum he proceeds to observe:—

" Among the host of scholars who have laboured at the elucidation of these verses, two only, Bochart and Gesenius, have produced any thing approaching to an interpretation of them; and of their expositions it may here be sufficient to observe, that they are, for the most part, contradictory and subversive of each other; exhibiting little more than the discordant results of conjectural criticism, employed in the emendation of a text which (in the judgment of the critics) the mistakes of the copyists have rendered all but incurably defective, and irretrievably depraved."

In proof of this he continues:—

" To refer to the second verse, 'fclimilus omnium,' as Gesenius calls it: of the forty-two letters of which it is composed, no less than twenty-one have been treated as spurious by the one or the other of these learned writers. By Bochart this line is read, Chi Melachai Nitthemu Matslin Midabarech Iski; and by Gesenius, Chym Lacchu Yth Tummy S'thyal Mytthibarium Ischi: the one translates it, 'Ut consilia mea compleantur, proferum sit ex ductu eorum negotium meum'; the other, 'Ut, ubi abstulerunt prosperitatem meam, impletar, jussu eorum, desiderium meum.'"

This is enough to demonstrate the confusion which surrounds the question, and it is a bold effort to extricate it from the conjectural labyrinth; especially, too, on the ground that the substantial integrity of the text has been unnecessarily and unjustly impugned by preceding critics. The principal copies of the comedy are derived from three manuscripts severally preserved at Rome, Heidelberg, and Leipsic; and Mr. Beeston adopts for his investigation the *Editio Princeps* published at Venice in 1472, in which the ten verses subjected to interpretation consist of 378 letters. With generally slight corrections, either in suppressing or inserting needful letters, or

substituting others for those which have been found so unmanageable, the author arrives at the conclusion that the amended reading may be thus translated:—

" First Verse.—Now, on the gods and the goddesses of this place do I call,

" Second Verse.—To purge away my stains, that so I may become a spotless man; to

" Third Verse.—Quickly bring to me my daughters, my daughters, the delight of my old age.

" Fourth Verse.—Should one offer the gods that give increase of the increase that can't be one's own?

" Fifth Verse.—If death didn't stand in my way, I should lodge at Antidamas' house.

" Sixth Verse.—Of the troop that perambulate darkness is he, the hosts that in darkness have homes:

" Seventh Verse.—And (ain't I so told?) Agorastocles is the son that laments him.

" Eighth Verse.—I bring with me, see! 'tis his gift, a graving, a cut-in-twain god;

" Ninth Verse.—A witness 'twixt me and the house-gods, if heaven has led me towards them.

" Tenth Verse.—Here I stand, 'midst the crowds that pass by: a lot have they 'mongst them who foreigners cannot abide."

For the process by which this end is attended, and the original corrected composition of the verses, we refer to this interesting pamphlet, appending only to our statement the three additional remarks with which the author finishes his tract:—

" First.—The similarity of structure observable in the Carthaginian of Hanno and the Hebrew of Moses and the Prophets, sufficiently identifies both languages with the Phoenician; and the identity of the Phoenician and the Hebrew tongues established, it follows, that the Israelites received their language from the descendants of Canaan, the son of Ham; and that the Hebrew of the Bible is no other than the Canaanitish, or Phoenician tongue, expressed in the Chaldaic character, the character brought (we may well believe,) by Abraham himself from Ur of the Chaldees. But the books of Moses offer us evidence, hardly to be resisted, that the language of his writings was, also, the language of the Antediluvian World; and hence it follows, further, that in the grand confusion of languages at Babel the primitive tongue was continued to mankind in the line of Canaan; and so, by a circuitous providence, the language spoken by the SECOND ADAM was (in the main) the language of THE FIRST. The Scriptures afford no countenance to the philology which aims at establishing the original identity of all languages, and reproducing the common mother of them all, the tongue spoken by Noah when he issued from the ark. They teach us that human speech is not derived from one, but many mothers; mothers created (with one exception) in the same hour; standing towards each other in the relationship of sisters; and holding, therefore, amongst themselves, equal and independent rank. The Syriac, Chaldee, and Arabic, may be derivatives from the Phoenician, and may owe their existence to the great outspread of Canaan's sons, (Gen. x. 18); or they may be primitive and distinct tongues, designed by their Creator to evince how near the structure of one language may approach another, and yet the end of their creation be obtained, and the speakers of each tongue be unintelligible to the owners of the other. (Isa. xxvi. 11; Jer. v. 15.)

" Secondly.—The TEN VERSES afford an argument, conclusive against the system of those Hebraists who deny the authenticity of the pronunciation preserved and perpetuated by the Masoretic punctuation of the Hebrew Scriptures, and greatly in favour of the origin and antiquity attributed to 'the points' by the tradition of the Jews. 'The points,' say the Jews, 'were from

Moses; but were first added to the letters by Ezra.' and the pronunciation of the Hebrew indicated by the Masoretic punctuation is as old as Moses, and was, indeed, from 'the beginning' but 'the points' by which it has been derived to us were exegitated, and first added to the letters, by this great scribe. How slight the difference between the pronunciation of the Phoenician, as spoken at Carthage in the days of Plautus, and that delivered to us by the Punctuists as the pronunciation of the Hebrew in the times of Dido and the Israelitish kings!

"Lastly.—The proper names, when analysed, bear testimony to the truth of the earliest Carthaginian history. The appellation Dido, δίδη, or Didon, δίδη, appears to be derived from the same root as that of the royal Psalmist, and to signify Beloved-One. Elisa I take to be a compound of εἰσήσας, El-Ishsha, Woman-Hero, Heroine; Bursa of Κερέθη, Bira-Ishsha, Woman's-Citadel; and Carthage, a contraction of Κερέθη, Kereth-Haggo, κερέθη; Karthago, κερέθη, Karthago, Central-City, Metropolis."

#### SEMPSTRESSES AND WORKWOMEN.

*Lettice Arnold.* By the Author of "Emilia Wyndham." 2 vols. Colburn.

THIS novel appropriately made its appearance in a periodical called *The Ladies' Companion*, where, among dress, fashions, patterns, and directions for working crochet, lace-trimmings, and other feminine information of importance, there is a sprinkling of light literature of almost every sort. Among the best and most congenial was the tale of *Lettice Arnold*; the story of two sisters, daughters of a deceased clergyman, reduced to the wretchedness of subsisting on needlework in London. More fortunate than one in a thousand of their unfortunate sisterhood, they are redeemed from their miserable condition by a most benevolent lady, who rescues such 'creatures' from the inhuman grasp of cheap shopkeepers, those wholesale oppressors, advertisers, and plunderers, whose encouragement is the destruction of trading honesty, and ruin of female virtue. The victims of these detestable monopolies are innumerable, and after all, their employers, with the profuse expenditure of puffery, are only enabled to get rich by imposition and cheating in their gorgeous palace-traps; for if carefully examined, it is notorious that their 'cheap' articles are of such inferior materials and manufacture, as to be all but worthless; and that, when they sell what is really good, it is at prices as high, or higher than are charged by respectable tradesmen, or only suffered to go as bargains in order to seduce customers into buying the profitable rubbish. Well, our sisters are, as we have stated, by the wonderful luck, and extraordinary accident which Fiction deals in, saved from their woeful garret, sickening toil, and starvation point; the one, an exemplary pattern of goodness, to be the fortunate *Dame de Compagnie* in a wealthy country house—the other, a proud, silly flirt, to be apprentice to a London *modiste*, in an establishment of uncommon character. In these places, their different fortunes are developed according to the need of the moral lesson. The one marries a pious, sentimental curate, the other a poetical heroic tailor; and the consequences are ultra happiness, and sluttish discomfort, as in each case should be.

The writer's chief aims are rather against the evils resulting from weakness of mind, than from those that spring from actual vice or crime, and her most successful descriptions are those of the working-classes, particularly in the lines where women are engaged, a touch at the domestic troubles that arise out of the bad management of servants, and a strong bias in favour of tailors, who are paid really as if it took nine common men to make one, instead of the old adage to the contrary.

With regard to the portraiture and style, there is something to be said *pro* and *con*. Some sketches of the former are exceedingly well drawn; in parts excellent, and in other parts almost preposterous, exaggerated, and untrue to nature. The same in the language, which occasionally rises to force and impressiveness, and is as often of the slip-slop of waiting-maid conversation. Thus, taken together, the composition is as unartistic as can be imagined; yet the feeling is good, the design good, and there is evidence of talents which, if improved, may do fair service to the cause of humanity.

#### LEGENDARY POEMS.

*Poems, Legendary and Historical.* By E. A. Freeman, M.A., and the Rev. G. W. Cox, S.C.L. 8vo. Longmans.

A PREFACE upon Ballad composition is not very decisive in its argument or lucid in its arrangement, and may accordingly be passed by with slight observation:—

"It can hardly (says the writer) now be matter of doubt, that the present age may fairly claim to itself a superiority over all that have preceded it, in at least one branch of study, that, namely, of history in all its forms,—from the highest philosophical speculations to the minutest antiquarian research. Nor can it well be a mere accidental coincidence, that in an age thus devoted to the study of past time, its poetry should so great an extent have reverted to the earliest and simplest form,—so that in a condition of society the most conventional and the farthest removed from the inertial cast of thought of earlier generations, its poetry is, in great measure, presented in the form of historical ballads, or narratives embodying much after the manner of the earlier types, any striking event or scene, the outward action of which is presented with more or less of vividness, without any minuter analysis of inward feelings."

We can neither admit the premises nor the inference in this quotation, which, on the contrary, appear to us to be inconsistent with facts; but we had better advance at once to the productions which aspire to be rated under this prevailing category, originating in the source ascribed. The poems entitled "The Meed of Heroes" and "King Harold's Funeral," having already appeared in a volume of *Original Ballads by Living Authors*, and also part of another, "The Legend of the Alhambra," we shall confine our remarks to some of the other ballads, which are divided into Songs of Greece, Moorish Wars, the English Conquest, and two miscellaneous pieces.

The general impression made upon us by the whole is, that they resemble able Exercises or Versions, as it were, of historical themes, in which there is seldom any poetry beyond the mere versification of the chronicle narrative taken up by the writer. In some cases there may be more spirit than the

rhyming of prose statements; but it is not frequent nor striking, and therefore the mediocre prevails. We will offer a few examples. The first Song of Greece is the contest for Athens by "Poseidon and Athena;" Zeus enthroned most high, and—

"Close at his side  
Is throned, in matron's seemly pride,  
His sister and his queen.  
Eight Gods are sitting round,  
All in their glory crowned,  
On thrones of brightest sheen.

"There is he, the pure, the bright;  
Lord of vengeance, lord of light;  
He who loves on earth to dwell  
With the men who please him well;  
Him that keeps his hands from wrong,  
Him that twines the wreath of song:  
Yet hath he his silver bow,  
Strang to lay the proud ones low,  
Who shall scorn his word divine,  
Or shall rob his holy shrine.

"By his side his sister fair,  
She who loves the mountain air,  
She who speedeth fast and free  
With her kirtle to her knee,  
O'er her back her quiver swung,  
And her bow for pastime strung;  
She who flees the busy throng  
And the voice of bridal song,  
But, from cities far away,  
Loves with all her nymphs to play,  
By Eurotas' fragrant rills,  
Maiden of the Dorian hills.

"There sat the powers of fire,  
The God who sprang to life without a sire,  
The strong Hephaestus high;  
And Hestia, too, who guards the hearth of home."

This is about the best; and we cannot say that we think much of it. Again, the victory of Athena is thus described:—

"She planted straight a little seed  
Hard by the cloven ground;  
Then sat once more upon her throne,  
And gaily looked around.  
The little seed has taken root,  
The tender sprouts are seen,  
And every sprout is budding fast  
With leaves of darkest green.  
The blessed Gods are marvelling  
The wondrous sight to see,  
How from the hard and rocky land  
Hath sprung that goodly tree;  
The tree that tells of peace and love,  
Doffed helmet and sheathed sword,  
Of sturdy limb and cheerful face,  
Of home and festive board.  
Then spake aloud the blessed Gods,  
They spake with one accord:  
'A better gift Athene brings,  
Than Æge's dark-haired lord;  
The olive branch of golden peace  
Is golden boon by far,  
That is the steed that loves to bend  
Before the warrior's car.  
Be hers the new-born city,  
Be hers the chosen ground,  
And the name of glorious Athens  
Let earth and heaven resound.'

The parting of Hector and Andromache is a sad mistake after Homer. The hero warns her of her captivity in the Appian land:—

"There, for hard unpitiful masters,  
Thou wilt toil in menial guise,  
While the thoughts of bliss departed  
Call the tear drops to thine eyes.  
And it may be they will ask thee,  
'Where is all thine ancient fame,  
When the sons of Danaus trembled  
At the sound of Hector's name?'

"All thy grief shall pass unheeded,  
And the thoughts will turn to me,  
How of old my love did guard thee,  
And thy heart was glad and free.  
But within the grave's dark chambers  
Mine will be a dreamless sleep,  
Where thy cry can never reach me,  
And I ne'er shall see thee weep."

Whilst we acknowledge the classic tastes and feelings of our classically educated Adelphi, we will do no more than subjoin a few stanzas from the Battle of Hastings, as a favourable specimen of the most obvious poetic structure, grafted on the dry catalogue:—

"But King Harold, son of Godwin,  
The prince of all the land,  
Down went the bravest of the foe  
Beneath his good right hand;  
Down went the lordly baron,  
Down went the hireling slave,  
Before his glance who wore the crown  
That a free-born people gave.

"But proudly still the banners  
Float in the farther sky,  
And a mightier war-shout tells us  
Of a mightier foeman nigh;  
A thousand lances glimmer,  
A thousand pennons wave,  
Fast by the royal standard  
That the Holy Father gave.

"A thousand lances glimmer;  
And though o'er the highest there,  
The war-club of the Bastard  
Is whirling in the air;  
Now to the van King Harold,  
With every Kentish thane,  
Now to the van each Englishman,  
As ye curse a stranger's reign.

"The battle-axe is lifted,  
The lance is levelled true,  
Firm stands the wall of Hengest  
'Neath the thunder-charge of Rou;  
A hundred knights are sinking  
From stirrup and from saddle,  
And a hundred thanes are falling,  
Each smiting as he fell.

"But high above the tumult  
Two mightier weapons ring,  
The war-club of the Bastard,  
And the axe of England's king;  
Each dealing death around him  
Where'er his glance is seen,  
Each pressing fast where he sees afar  
His rival's buckler's sheen.

"O 'twas the strife of giants,  
'Twas the strife of days gone by,  
Which the gods our fathers worshipped  
Might have seen with raptured eye,  
As the lordly Duke came thundering on,  
Like Woden in his might,  
When Asgard's hosts are marshalling  
For the last and deadliest fight.  
\* \* \* \* \*

"But King Harold, son of Godwin,  
The prince of all the land,  
Firm stands he with his calm blue eye,  
With his lifted axe in hand;  
He hath marked his foeman coming,  
He hath primed him for the strife,  
One moment, and earth's mightiest  
Had met for death and life.

"But the spear of Gyrt is piercing  
His horse's scales between;  
Two inches higher, and merry England  
A master had never seen. \* \* \*

"O woe for merry England!  
And England's chosen king,  
Woe for the tale of sorrow  
That gleeman may not sing;  
The Frank comes on in conquest,  
On high the Leopard gleams,  
And few the hearts that gather still  
Where the White Horse banner streams.

"O woe for merry England,  
Her blunted axe lies low,  
And scattered is the serv'd line  
That stemmed the charging foe;  
And the flagging cry of 'Holy Rood'  
Is raised, but raised in vain,  
Where the war-shout of 'God help us'  
Loud thunders o'er the plain.

"But 'twas no combat hand to hand  
That smote down England's king,  
No charge of open battle  
That broke her bristling ring,  
No strife of warriors' hearts and hands  
That Northern tongues may tell,  
But the practised lie, the feigned flight,  
That the lying Frank suits well. \* \* \*

"As hounds half spent, yet eager still,  
Close fast around their prey,  
So the flower of Norman knighthood pressed  
Along the thickening fray;  
As the wearied stag with levelled horns  
Still proudly stands at bay,  
So the last hope of England stood  
Around her king that day."

That Macaulay's lays have not been lost  
on Messrs. Freeman and Cox need hardly  
be intimated, after these close passages at  
arms.

## MR. R. BELL'S LADDER.

*The Ladder of Gold.* By Robert Bell. 3 vols.  
Bentley.

We briefly noticed the publication of this story in its proper shape of three volumes, after, as it were, itinerating in monthly appearances, through the medium of *Bentley's Miscellany*, and we congratulate readers on being now able to enjoy Mr. Bell's labours without interruptions, except such as they choose to make themselves. To speak of the whole, we may truly state that it is a picture of the life around us, drawn in a manner and style to be expected from the talent exhibited by the author in the construction of comedy. This vein is contrasted by incidents and scenes of more serious and sadder cast; and every part contributes to the inculcation of useful truths and moral lessons. There is, therefore, a fit blending of amusement and instruction, and the steps of *The Ladder of Gold* will be climbed with advantage by all classes of readers.

Having already become familiar to thousands, it would be against the practice of the *Literary Gazette* to admit long extracts in evidence of the merits we have acknowledged in a thoroughly English Tale; but as much of its pith lies in the delineation of character, we shall select our brief illustration from that source:—

"Although a little worn and crushed by time, and divers experiences of life, he had the air of a gentleman, and had mixed with gentlemen, and knew how to adapt himself and his pleasantries to the atmosphere of high life, especially on the confines where it is mixed up with some of the deleterious gases of promiscuous intercourse. He was happily cut out by taste and circumstances to shine at the point of contact between the exclusive circle of the aristocracy and the vagabondage of the outer world.

"It must be acknowledged, honestly, that the captain was what is called a 'loose fish.' But the loose fishes are not always the worst fishes. They have sometimes a better flavour, when it is skillfully brought out, than they get credit for. There is a great difference observable in the species. Lord Valteline and his friend were remarkably loose fish; but it would be an unpardonable injustice to the captain to institute any comparison between them. Looseness, in his practice of it, was a simple, flexible, and innocent negative, that danced attendance upon whatever the chances of the day or night happened to turn up, and took things as they came without hesitation or scruple, but with a fund of good nature behind that generally put a smiling or foolish face upon them.

The looseness of his lordship and the member was of a more active and original character; it went in search of its own illicit pleasures, and had the means of enjoying costly sins which the poor captain never dreamt of; had neither conscience nor good-nature to check or qualify its excesses; and made an open crusade against the little household sanctities which the captain, now and then, rather affected to patronise. So far as theory went, the captain, upon occasion, could be as accomplished a vagrant as his lordship; but he couldn't afford to put it into practice, and had the grace to submit to the necessity, and make the most of it as well as he could."

Richard Rawlings has a living prototype of much notoriety, and therefore we shall leave him out, and take a mere glimpse at Dragon-felt Hall and its proprietor:—

"It was a stately old place, very gloomy and solemn, with a vast stone hall and staircase, and arched passages, breathing a dank and earthy atmos-

sphere. A dreadful silence hung over it. One or two speechless liveried servants glided like phantoms athwart the eternal shadows, and fear and awe seemed to creep in the shuddering winds up and down the dismal corridors, and through the jaws and joints of helmets and pieces of armour that stood out from the walls in ghastly array.

"The Earl of Dragonfelt was in his library, a magnificent apartment, richly carpeted, and presenting a comfortable and luxurious contrast to the icy temperature and nakedness of the hall and passages by which it was reached. A single glance at the earl was sufficient to reveal to the most superficial observer the prominent attributes of his character. In person very large and stalwart, with a great head, covered by an enormous quantity of grey hair, billowy white whiskers flowing round his cheeks and under his chin, huge protruding eyebrows, sinister dark eyes, and a heavy sensual mouth, his appearance inspired you at once with feelings of aversion. You could see mixed up in the aspect of this massive man the repulsive elements of pride, selfishness, and predominant will, backed up by a brute force that imparted an unmistakable tone of violence to his passions.

"This is happily not the character of our English aristocracy — a race distinguished by nobility of person and graciousness of breeding. It is an exceptional character, bequeathed to us by the old feudal ages, and now almost extinct."

With one or two miscellaneous extracts by way of specimen, we close this very agreeable book:—

"Christmas came in due course. Parliament was prorogued, and the fashionable world, like a covey of birds, into which a shot has been suddenly discharged, took wing and dispersed in a hundred different directions. London, notwithstanding, looked bustling enough — particularly in the neighbourhood of the poulters' shops; but few people of mark remained in town, except people like Sir Peter Jinks, who may be considered perennial metropolitans, and who discharge their duties to the annual festival by gathering their families together at a great dinner on the 25th of December, and resuming their business punctually at ten o'clock on the morning of the 26th. The country appears to be understood on all hands to be the proper site for Christmas enjoyments. Everybody who can, goes to the country at that season, and many who cannot, pretend to go for the sake of appearances. A paragraph in the *Morning Post* announced that the Baroness de Poudre-blue had left town to spend the Christmas in Berkshire; but some of her good-natured friends confidently asserted that she remained the whole time shut up in her nutshell in Mayfair. \* \* \*

"Henry Winston occupied a lodging in Duke-street, St. James's, a couple of dingy little rooms, that might be said to be folded up into each other, on the second floor. Some college friend had recommended him to the house, which was a regular lodging-house — that is to say, an establishment rented off in apartments to single gentlemen, who let themselves out upon town all day, and let themselves in at night with latch-keys. This arrangement was a great convenience to Mrs. Stubbs, the respectable landlady, as it left her free to make a daily survey of the apartments, partly for the purpose of seeing that they were properly aired and attended to in the absence of their inmates, but chiefly as it enabled her to look after their little stocks of bachelor comforts, in the way of tea, brandy, and the like, which these heedless young men are so apt to neglect. Mrs. Stubbs took stock every day, and the necessity for this exercise of her motherly care was shown in the fact that, notwithstanding her vigilant inspection of the caddies and cupboards of her lodgers, their contents diminished from day to day with alarming rapidity.

"Mrs. Stubbs was a widow. Her husband had

been a boxkeeper at one of the theatres, and many were the stories she used to relate of his extensive acquaintance amongst the aristocracy, and of the fine annual benefits he made, and the jocose sayings of the lords, and even of the ladies, with whom he was intimate in his professional capacity, mixed with green-room anecdotes and traditions of that palmy time of the stage when Mrs. Mountain was in her glory, and the Siddons ruled over the realms of tragedy. During Stubbs' lifetime she lived in clover, and was able to enjoy the luxury of a chaise; but since the death of that popular favourite she was thrown upon her own resources, which consisted of whatever profit she could make of the house in Duke-street. There was little to be made of a lodging-house in the mere matter of rent, taking all vicissitudes into consideration; and Mrs. Stubbs' principal dependency was upon the general department of 'extras,' in the management of which she displayed remarkable tact and activity. She had acquired from the lamented Stubbs an insight into the art of popularity, which she turned to practical account amongst the waifs and strays who took up their occasional residence in her house, and who, being proverbially unskilled in the grocery concerns of human life, were peculiarly susceptible of the class of attentions she bestowed upon them. She was, indeed, all manner of woman to all manner of men; knew everybody's history, as far as she could glean it from visitors, servants, or the originals themselves; felt the deepest interest in the remote and unknown family connexions of her lodgers, and always had questions to ask after the health of relatives in the country, whose very existence was a problem to her; thus showing an amiable sympathy in their affairs, without betraying any invidious distinction between the first floor and the attics, but treating all alike with a proportionate measure of solicitude; and thus it was that she glided without difficulty into their financial disbursements, which, to her credit be it recorded, she considerably regulated according to the paying capabilities of the individual."

#### To conclude:—

"A novel is a picture of real life, and the test of its merit is the fidelity of the likeness. But as there are such things as faithful portraits which are nevertheless so unskillfully manipulated as to make very bad pictures, so there have been novels presenting undeniable representations of actual life, yet put together so clumsily as to make very dreary and unreadable books. It is evident, therefore, that there is something more than truthfulness of portraiture necessary to the construction of a good novel; and that fidelity without Art is not sufficient to secure the applause of the public.

"Now the province of Art is not confined to the treatment of the materials—it also embraces the choice of them. Many works, admirable for the exhibition of executive power, have failed of success, from infelicity of judgment in the selection of subjects. To indicate the subjects best adapted to the purposes of a novel would carry us out of our way; it is enough to say that they are such only as are reconcilable with general experience. Exceptional cases may be true as facts, but they are false as truths. This is no paradox, indulgent Reader, although we cannot wait to discuss it now.

"Over the whole realm of human passions and social conventions Art levies contributions. Every incident inclosed within the table of Births, Marriages, and Deaths, is at her disposal. The whole life of man, beginning in the cradle, passing through the church, and ending in the grave, is tributary to her objects. Upon what principle of reason or taste, then, do you require that she should stop short in the middle? The sculptor who rears the monumental testament of heroes, inscribes upon its base the prominent scenes of their glory, conducting the imagination through an historical procession that finally vanishes in the tomb. The painter who undertakes to reflect the vicissitudes of humanity runs the whole course of life—see, for

example, Hogarth, and the chambers of Versailles. Why should the novelist be restricted to that portion of existence which elapses before people can be said to have begun the world?"

#### SUMMARY.

*Light and Darkness.* By Mrs. Catherine Crowe. 3 vols. "Colburn."

THESE three volumes contain nineteen stories, most of which have already appeared in various periodicals, but the writer having a high opinion of some of them, which she mentions as possessing 'peculiar interest,' has kindly put them together for the gratification of a wider circle of readers. With the unadorned powers of Mrs. Crowe we have no disposition to pick a quarrel, or from them to pluck a feather. She possesses one great source of merit—a firm confidence in herself, and a right earnest addiction to her task, without which nothing can be well done. Then the tales are of popular character; shorter novels; though the first, *The Accusation*, fills more than two-thirds of a volume. They nearly all belong to the class of poisonings, conspiracies, robberies, and murders, which address themselves to the imaginations of readers, and supply them with horrors and bed them with surprises. The best to our taste is the 'Bride's Journey,' which is simply related, and the interest (depending on a most uncertain thread) very well kept up. Several of the series are founded on criminal trials in Germany and France, and possess the attractions of such displays of human guilt, detection, and punishment, which are strangely enjoyed by a number of even kind-hearted individuals, for whom Frimley and the Regent's Park burglaries are worth any other sort of literary recreation. Such will find plenty of amusement in Mrs. Crowe's scenes and dramas of criminal life.

#### *Punch's Pocket-Book for 1851.*

DURING the month of October, Pocket-Books are almost as numerous in London as Almanacs in Paris, and the present year shows no falling off in their numbers. *Punch's* contribution to the literature of the season is a general and established favourite, and although he has, we think, this year taken less pains than in some former years, his annual gift-book will still be heartily welcomed. It contains the mass of information to be found in similar publications, and as usual is enlivened with many humorous stories and laughable plates and woodcuts. It suffers by comparison only when compared with itself on previous occasions.

*An Introductory Address, delivered at the London Hospital Medical School, at the Opening of the Session 1850-51.* By N. Ward.

A VERY sensible discourse, and appropriate to the occasion; void of all technicalities and roundabout wordiness. It dwells upon the importance of the profession, and exhorts to studies and conduct which alone can make the young aspirants to its emoluments and distinctions what they ought to be for the world's estimation, and, we will add, gratitude, for such is ever due to the able and conscientious medical professor, be he physician, or surgeon, or general practitioner. Well does Mr. Ward observe:

"His immediate occupation forms no recognized barrier to his admission into the best society, where he can strengthen and refresh his powers by healthy interchange of thought, and reasonable recreation. His solid education, also, not deficient in the feelings of a Christian, in the accomplishments of a gentleman, and many of the elegant accessories of refined life, find him a welcome into every circle. The intelligent are glad of him as a friend; the gloomy and the gay of heart greet him as a cheerful companion; the sad look to him for solace; and the ignorant for instruction.

"Thus, gentlemen, have we endeavoured to convey to you, we fear imperfectly, a sense of the importance which is attached to the medical profession; of the high position which a well-educated medical man holds in the scale of life; of his gene-

ral and special aptitude for furthering the vital interests of the public, and relieving the frailties of the individual; of the numerous and varied occasions he has of fostering his moral feelings, and of encouraging his scientific or literary tendencies; and of the necessary extent of appreciation which links him, as it were, in brotherhood with all mankind. Does not this high calling hold out sufficient inducement to you for steady exertion? Is not this enough to stimulate you, not only to vindicate your own claims as rational practitioners, but to uphold, by every available appliance, the lofty character of that profession with which you are about to become associated?"

*History of France, from the Earliest Period to the Present Time. For the Use of Schools.* By Henry White, M.A. Oliver and Boyd.

DR. WHITE is favourably known to the reading public as the translator of an edition of Dr. Merle D'Aubigné's *History of the Reformation*, and the author of *Elements of Universal History*, and other educational books, and the present work will add to the literary reputation he has already attained. Next to the history of our own country, the history of France should possess the greatest interest for the English student; and yet how very generally has its study been neglected. While the histories (so called) of Greece and Rome, are among the earliest text-books put into the hands of youth, it is only after they have thought for themselves, and observed the deficiency, that they make themselves acquainted with the past condition of that people, whose rise and progress have been so interwoven with our own. Dr. White's book is an able compilation from the best authorities. Its style is clear and simple, the principal events standing boldly forward without impairing the continuity of the narrative, which is brought down to the election of Louis Napoleon as President of the Republic. The author concludes with a chapter on the "Intellectual Progress of France, from the Reign of Francis the First," containing a summary of its literary history, which forms an agreeable and useful addition to the more stirring, though less interesting and less influential events narrated in the body of the work. An index would have been an improvement, and we recommend Dr. White to supply this deficiency in his second edition.

*An Abstract of the Laws respecting Landlords, Tenants, and Lodgers.* By James Bishop, Dean and Son.

WE recently noticed Mr. Bishop's *Practical Guide to the County Courts*. Similar in intention, form, and size, is the little work before us. It contains information likely to be useful to persons about to let or take houses or lodgings, and may in many cases help to acquaint them with their rights or liabilities. We would suggest to them, however, in the event of any question arising, to confide their interests to some respectable solicitor able to advise them, rather than to act upon their own interpretation of any legal work, however ably prepared. Every case is encumbered with a multitude of circumstances, the effect of which can only be appreciated by a person fully conversant with the law, and it is matter of every day experience that decisions would be other than they were had the parties been better able to bring before the various tribunals the facts of their cases.

*Rhetorical Readings for Schools.* By William M'Dowall. Edinburgh: Sutherland and Knox. London: Simpkin, Marshall, and Co.

A SELECTION of extracts from prose writers and poets, "chiefly made from authors of the present century, and especially from such of them as occupy eminent positions in letters," intended to facilitate the acquisition of an art much neglected amongst us—the art of reading well. Mr. M'Dowall's *Rhetorical Readings* will be found a useful school-book, and will be substituted in many establishments for *Enfield's Speaker*, and other similar works of that date, as calculated to afford an introduction to the most eminent among recent and living writers.

## ARTS AND SCIENCES.

## ARCTIC EXPEDITIONS: PIGEONS.

If the account in the Scots newspapers of two pigeons having found their way to their dove-cot, near Ayr, (as it would be wonderful,) from an Arctic Expedition, it would be well to ascertain if they might have been dispatched from the *Felix*, at so great a distance from England, as the latest accounts from the Arctic regions state that she was on her way home. If, however, she should not arrive in the course of next week, and the pigeons be identified as those which were taken out in the *Felix*, a most interesting fact will be established, and no doubt will remain that Sir John Ross has gone into his winter quarters, and, as he has not a sufficiency of provisions to last throughout the winter, we apprehend that he will either have quarralled himself and people on Captain Austin's resources, or made his abode at Port Leopold, where a large store of provisions was left by Sir J. Clark Ross, for the use of Sir John Franklin and party.

The fact of one of the pigeons having lost its legs, would seem to show that it had passed through a severe climate, probably over the mountains of Greenland, and been badly frost-bitten. In these parts it is not uncommon to shoot birds that have lost their toes; and this seems more probable than that the legs should have been shot off.

## LIST OF LITERARY AND SCIENTIFIC MEETINGS FOR 1850-51.

It will be convenient to many of our readers to record in our columns, at the commencement of the season, the arrangements for the meetings of the various Literary and Learned Societies of the metropolis. We subjoin notices of such as we have already received.

## ROYAL SOCIETY OF LITERATURE.

*The Chair to be taken at Four o'clock.*

November 14, 28.	March 13, 27.
December 12.	April 10.
January 9, 23.	May 8, 22.
February 13, 27.	June 11, 25.

General Anniversary Meeting, May 1st, at Three o'clock.

## ROYAL ASTRONOMICAL SOCIETY.

November 8.	March 14.
December 13.	April 11.
January 10.	May 9.

February 14 (Ann.) June 13.

## GEOLOGICAL SOCIETY.

November 6, 20.	March 12, 26.
December 4, 18.	April 9, 30.
January 8, 22.	May 14, 28.
February 5, 26.	June 11, 25.

Business will commence at Half-past Eight o'clock.

The Annual Meeting for the Election of Officers, &c., will be held on February 21, at One o'clock in the afternoon.

## THE LINNEAN SOCIETY.

November 5, 19.	March 4, 18.
December 3, 17.	April 1, 15.
January 21.	May 6, 24 (Anniversary).

February 4, 18.

The chair will be taken at Eight o'clock at every Meeting, excepting the Anniversary.

## THE ZOOLOGICAL SOCIETY.

For General Business, At Three o'Clock.	For Scientific Business, At Nine o'clock.
November 7.	November 12, 26.
December 6.	December 10, 24.
January 2.	January 7, 21.
February 6.	February 11, 25.
March 6.	March 11, 25.
April 3.	April 8, 22.
May 1.	May 13, 27.
June 5.	June 10, 24.
July 3.	July 8, 22.

Meetings will also be held for General Business on August 7, September 4, and October 2.

Anniversary, April 29, at One o'clock.

## ROYAL INSTITUTE OF BRITISH ARCHITECTS.

*The Chair to be taken at Eight o'clock.*

November 4, 18.	March 10, 24.
December 2, 16.	April 7, 28.
January 13, 27.	May 5, 19.

February 10, 24. June 2, 16, 30.

\* Annual General Meeting of Members only.

## THE CHEMICAL SOCIETY.

November 4, 18.	March (Ann. Mar. 31) 3, 17.
December 2, 16.	April 7, 21.
January 20.	May 5, 19.
February 3, 17.	June 2, 16.

Business will commence at Eight o'clock.

The Annual General Meeting for the Election of Officers will be held on March 31, at Eight o'clock.

The Society of Arts have not yet announced their Meetings; but we have ascertained that the first will take place on the 13th November, when Mr. Paxton will read a paper "On the Rise and Progress of the Exhibition of 1851," which will be illustrated by various designs by Mr. Owen Jones.

## LITERARY AND LEARNED.

## UNIVERSITY INTELLIGENCE.

OXFORD, October 24th.—The following degrees were conferred:—

*Masters of Arts.*—Rev. W. Norman, St. Edmund Hall; E. J. Howard, Lincoln, Vicar Scholar; Rev. C. R. Rowlett, Magdalen Hall; Rev. B. Kingsford, Exeter; Rev. A. Akers, Rev. W. Field, Worcester; Rev. V. Knight, University; Edwin Palmer, Fellow, Thomas Harvey, Balliol; F. Meyrick, Fellow of Trinity; Rev. B. L. S. Stanhope, Fellow of All Souls; Rev. R. C. Hale, Magdalen Hall; incorporated from Magdalene College, Cambridge.

*Bachelors of Arts.*—J. Brooks, St. John's, Grand Compteur; R. W. Ferguson, Queen's; A. Wilson, Exeter; T. H. Wilkinson, Brasenose; J. B. Barker, T. P. Craven, Worcester; J. E. Boileau, University; C. E. Ranken, F. J. Bryant, D. S. Govett, Wadham; Hon. E. B. Portman, Balliol; H. Prentice, Trinity.

CAMBRIDGE, October 24th.—The following degrees were conferred:—

*Doctor in Medicine.*—I. Omerod, E. Gonville and Caius. *Bachelor in Divinity.*—W. Barnes, St. John's.

*Masters of Arts.*—A. G. Edouart, St. John's; J. Watson, Gonville and Caius.

*Bachelors of Arts.*—W. Dacre, Gonville and Caius; J. Webster, Queens'.

*Admission ad eundem gradum.*—E. Hudson, LL.D., Trinity, Dublin.

## NUMISMATICS.

In our No. 1760, giving an account of the coinage of Siena, we omitted to mention the name of M. Pfister as the writer. We have now not only the pleasure to do this act of justice, but to insert a cut of the coin described, with the inscription of "Sena Vetus," for the gratification of our numismatic readers,—a class increasing in numbers, activity, and historical value.



## LITERARY AND SCIENTIFIC MEETINGS FOR THE ENSUING WEEK.

Monday.—British Architects, 8 p.m.—Chemical, 8 p.m.

Tuesday.—Linnaean, 8 p.m.

Wednesday.—Geological, 8½ p.m. (Prof. A. Delesse on the Porphyry of Belgium, and on the Rose-coloured Syenite of Egypt.—H. C. Sorby, Esq., F.G.S., on the Calcareous Grit of Yorkshire.—J. S. Dawes, Esq., F.G.S., on the Structure of the Calamite.)

Friday.—Astronomical, 8 p.m.

## ARCHAEOLOGY.

## BRITISH ARCHAEOLOGICAL ASSOCIATION.

Public Meeting.—October 23rd.—Sir Fortunatus Dwariss, V.P., in the chair. Books and presents received during the recess were laid on the table, and a long list of additional associates was read. A statement of proceedings taken in consequence of a resolution passed at the Manchester congress, "recommending an attempt to form a junction between the Archaeological Association and Institute," was also read, and having been printed, the members present were furnished with copies of the same. A vase found in Charnwood Forest, in June 1840, containing a large number of Roman coins, was exhibited. This formed part of the temporary museum at Manchester, and is now the property of the Association. Mr. Burkitt exhibited a coffret of

the fourteenth century, purchased lately in Paris. Mr. Planche made some remarks on a tilting helmet of the time of King John, found at Eynesford Castle, Kent, belonging to Mr. Pratt. Also upon tapestries in various parts of England of Henry the Seventh, but which are frequently referred to an earlier period, such as that in St. Mary's Hall, Coventry, said to have been given to that city by Henry the Sixth, and those under the music galleries at Hampton Court. A paper, by Mr. J. A. Repton, "On the History of the Various Styles used in the Construction of Timber Houses," was read in the Construction of Timber Houses," was read in the studio of Wynants; indeed it was called a Wynants, but the monogram of Wouvermanns is visible enough.

## FINE ARTS.

## ROYAL ACADEMY.

MR. EASTLAKE will be elected President (and knighted). Mr. Jones, whom out of delicacy we have not named, having acted for Sir M. A. Shee for three years, aspired to succeed him as President, and held the office of keeper in doubtful reserve (as indicated by our Italics last Saturday). Whether he will now vacate or not rests with himself. If he does, as unwilling to descend from his temporary dignity, our indication will most probably point the result.

## SALE OF PICTURES.

At this dull season of the year, we hardly expect to meet with anything very special in the way of pictures for sale; but we have been gratified with a private inspection of a small collection announced for sale by Messrs. Foster and Son, at No. 9, Great Stanhope-street, Park-lane. There are about eighty pictures in all, many of which are inferior in merit; a few, however, may be pointed out as good examples of the masters, and what is rare in these picture-dealing times, these are all in a genuine state, and tell a plain unvarnished tale. All would have been better seen and better sold had they been placed in Messrs. Foster's sale-room; as it is, what with the dirt and the bad light, it is difficult to appreciate them fully.

No. 303. Jacob Ruysdael. One of his beautiful waterfall pictures, of small size, but in rare preservation; the handling of the water remains pure and fresh as when it left the easel.

No. 312. W. Vandervelde. "The Dutch Fleet, in a Light Breeze off the Texel, saluting the Admiral's Ship." Were it not for the ugliness of the hull of the ship in the foreground, this would be a charming work; the rigging is wonderfully painted, and the figures aloft could only have been the work of any but the greatest sea painter. This picture is greatly obscured by dirt, and has never been lined even, so it is especially interesting to the connoisseurs.

No. 313. Berghem. An upright landscape, with a group of peasants, cattle, and mules about to cross a stream. This is rather a large work, but not of the first quality, for it is somewhat dark, and partakes of Berghem's great fault, described as "the tea-tray look;" the sky especially is heavy and unnatural, still the figures are touched with all his skill.

No. 311. Both. A large landscape, in the style of the master, but those not blessed with the elastic conscience of a catalogue-maker will not be able to honour the signature it displays.

The Cuyp (308), the Backhuysen (309), and the two Canaletti pictures, must all come, we fear, under the category of "clever, but wrong."

The Dubbels (305), "A View near the Dutch Coast," is a genuine specimen of this painter; it is in the style of Van der Capella or Van Goyen, and is a desirable picture in many respects.

The Berghem (292), is an early production; so is the P. Wouvermanns (310), but this picture is interesting, as being evidently done after he left the studio of Wynants; indeed it was called a Wynants, but the monogram of Wouvermanns is visible enough.

A large landscape by Mompert, with figures by Teniers, a good example of a Sacchi, a Schiavone, and a small sea-piece by J. Vernet, and another by Storck, are all pictures of merit.

Though not pictures, the specimens of old Italian china are particularly interesting as works of art; they are chiefly of the kind called *cupo di monti*, of the date of 1750, and will be found described in Mr. Marryat's recent work upon porcelain.

#### FOREIGN CORRESPONDENCE.

FRANCE.

Paris, Wednesday.

I HAVE an astounding announcement to make to you this week—the marvels of the electric telegraph are annihilated, and the means of instantaneous communication between man and man, at any distance whatsoever, even at the extremities of the earth, have been discovered! Yes, the last and most majestic of human discoveries has fallen from its splendid height almost at the very moment at which it dawned on the world, and it is replaced by one a thousandfold more glorious, and which, if it only partially realize the promise of its commencement, will totally change the face of the world! And the means by which this wonderful thing is done are even more wonderful than the thing itself—snails, aye, *snails*—galvanic and magnetic influence!

Do not think that I am hoaxing you—it is on the authority of the *Press* that I speak—one of the most important newspaper organs of Europe, in talent, character, and circulation; and it is not to be believed that such a journal would be a party to an impudent and stupid attempt to bamboozle the public. In its numbers of Friday the 25th and Saturday the 26th of this present month, there are two *feuilletons* signed by M. Jules Allix, No. 92, Rue Richelieu, roundly, formally, positively asserting that the secret of effecting instantaneous communication without regard to distance, and consequently without continuous lines, as in the electric telegraph, has been brought to light—nay, more, that on the 3rd of this present month a question asked at the said No. 92, Rue Richelieu, received an almost immediate reply from the depths of America!! and that this was done chiefly by the instrumentality of snails!!!

On reading these *feuilletons* my first impulse was to take no notice of them, so extravagant did they seem; but finding that they had excited very considerable attention in the literary and scientific circles, I waited on M. Allix, to ask him what he had to say on the subject. He stated that he was not the discoverer of the invention, but that he had seen with his own eyes the marvels he describes. He added that, in the course of a short time, another experiment is to be made, and that he will favour me with an invitation to witness it. *En attendant*, I cannot perhaps do better than send you a *résumé*, made as brief as possible, of the alleged discovery. Your readers no doubt will, like the literary and scientific men of this city, divide themselves into two classes—one disposed to treat the thing as an imposture and an impossibility—the other, remembering the wonderful discoveries of the age, inclined to believe it.\* For myself, I join neither scoffers nor believers—I wait.

The inventors or discoverers of the alleged marvel are a M. Benoit of the department of the Herault, and a M. Biat of America. After many years' observation and experimentalization, they, it is asserted, have ascertained that certain descriptions of snails possess peculiar properties or sympathies, which cause them to feel, no matter at what distance they may be, the same sensation, or commotion, when acted on in a particular way by galvanic and magnetic influences. Placed in boxes in such a way that on being touched they agitate par-

ticular letters, the operator has only to make snail A give a kick (*sic*), and snail A in a corresponding box—which box may be in the backwoods of America or the deserts of Africa—repeats the kick, and so on for every letter of a required word. The snails must of course previously be put in sympathetic communication, and the boxes, with all their apparatus, which is rather complicated, must be alike. The shock which the snail in box 2 feels is said to be caused by an electric or magnetic fluid, carried by the earth with extraordinary rapidity, and in a manner unknown to man; in other words, it is the electric telegraph without the connecting wire. All this seems absurd—does it not?—but I am describing the thing as it is said to be.

It will be better, however, perhaps, to translate:—“The discovery,” says M. Allix, “reposes at the same time on galvanism, on mineral and animal magnetism, and on natural sympathy; that is to say, that the basis of the new communication is a sort of peculiar sympathetic fluid, arising from the combination of the galvanic, magnetic, and sympathetic fluids united by a particular operation. And as the different fluids referred to vary in proportion to the organic or inorganic substances with which they come in contact, it must be stated that the different fluids which have to be united are the mineral-galvanic, the animal-sympathetic of snails, the magnetic-mineral of the loadstone, and the magnetic-animal of man.

“M. Benoit and M. Biat,” he continues, “have discovered that certain snails possess the peculiar property of remaining continually under the sympathetic influence one of the other, when, after being married together (*sic*) and put in relation, by a peculiar operation, with the magnetic, mineral, and human fluid, they are placed in conditions necessary for keeping up this sympathy; and for these results they only require the portable apparatus which Benoit and Biat have invented, and which they call ‘*boussole pulsatile sympathique*.’ By its aid they obtained—no matter at what distance the snails may be placed from each other—an instantaneous commotion, called by them the ‘snailish commotion.’ This manifests and communicates itself every time that the sympathy of two snails is excited by the approach of two other snails, equally sympathetic between themselves and with all the others, absolutely as the electric commotion manifests itself to the operator as often as he approaches his finger to any electrified body.”

M. Allix then briefly proceeds to notice sundry objections that may be made to this theory, and to explain how it is that the electric fluid, or whatever it may be, which passes from snail to snail, may be transmitted by the earth—how it is also that distance has no effect in lessening its intensity. He next gives us a description of the apparatus which has to be employed. “It consists of a square box, in which is a Voltaic pile, of which the pairs, instead of being interposed as for the Voltaic pile, are disposed by order, and attached in poles cut for the purpose in a wheel, or a circular plate in wood, moving round its iron axis. For the metallic discs which form the pairs of the Voltaic pile, M. Benoit and M. Biat have substituted other pairs, in the form of buckets or troughs of zinc, lined with cloth previously steeped in a dissolution of sulphate of copper, and maintained by a blade of copper fastened to the trough. At the bottom of each of these buckets or troughs they have fixed, by the aid of a mixture of a peculiar composition, a living snail, previously prepared and chosen, in order that it may become impregnated with the galvanic influence, which must thus be combined with the electric influence which will be developed when the wheel which forms the pile shall be put in movement, and with it consequently the snails affixed thereto. The box in which this wheel or pile is confined may be of any form or substance, but it is necessary to remove the snails from the atmospheric influence. In any case it is essentially mobile and portable.

Moreover, each bucket or galvanic trough is established on a spring in such a way as to form an elastic touch, the movement of which is utilized for the appreciation of the snailish commotion. In addition to all this, I may mention that it appears, from what M. Allix subsequently says, that loadstones and other things are employed, though he makes no mention of them here.

We have afterwards an account of the experiments actually made in presence of M. Allix and a friend, on the 3rd October. Two of the snail-boxes (I call them so for the sake of simplicity) were produced, and it was stated that those two boxes placed at a distance from each other, should correspond, and that afterwards a question should be asked and an answer be received from America. M. Benoit was the operator in Paris, and M. Biat in America, and of course the two had previously taken the precaution of fixing the precise time of the experiment. M. Allix and M. Tariat, his friend removed the boxes from place to place, to satisfy themselves that there was no possible communication between them. Allix went behind one box, Tariat behind the other, Benoit stood between the two. Snails under particular letters in one box were touched; and the corresponding snails in the other box responded. In this way the letters G T M N A S E were transmitted from one box, and all were duly indicated in the other, except the N and the S, which came up an O and a T; but this, it was explained, was owing to some mere mechanical disarrangement of the apparatus. The snails in the second box had to be touched with some other snail before the right one gave the shock. On this point M. Allix is not so clear, I think, as he might be; but the thing essential was to reproduce in the second box the commotion under particular letters caused in the first box, and *that*, he asserts, was done. “It now became,” he proceeds, “the turn of M. Biat to speak”—M. Biat, remember, was somewhere in America—“in order that we might have a demand and a reply. This time I named the letters as they were indicated to me. He transmitted, and I received three letters, L U M; then he sent an I, but I received an H (owing to the derangement in the apparatus); then he sent three letters, E R E. The letters he had sent represented *lumière*, but I received *lumière*; then came the word *divine*, which I received letter by letter, and named as each arrived. I then begged M. Benoit to ask M. Biat a question, that he might answer it before us. ‘What shall I ask?’ said Benoit, and, at the same moment, he placed himself before a sign agreed on to indicate that he was about to speak. ‘Give his name,’ said I. M. Benoit then placed his snail successively on the letters B I A T, and then placed it on another sign to indicate that he wanted a reply. That done, we saw him present his snail successively to several others: some remained immobile, others became agitated, and these last indicated the letters C E S T B I E N—*c'est bien*. That was done very rapidly.”

Such is, as clear and as brief as I can make it, the account of M. Allix. He says a good deal about galvanism, and animal magnetism, and the undiscovered mysteries of nature; about the probability of the discovery, if discovery it be, having been known in the middle ages, but lost, like many others, on account of the danger science was in those days of being confounded with sorcery; he talks also a good deal about the stupidity of ridiculing everything that is extraordinary, and speculates in rather romantic style on the effect which the discovery will produce on the world. But all that I pass over, together with many other singular circumstances which he notices *en passant*, contenting myself with wondering whether, as he asserts, such despised and insignificant things as *snails* can really, even with the powerful assistance of galvanism, magnetism, and I know not what else, be the chosen instrument of Providence for conferring on mankind what is almost the vastest power the mind can conceive.

\* We, on this side the Channel, are certainly as slow as snails used to be, in crediting this prodigious discovery.—Ed. L. G.

## VENICE.

October 16.

The Emperor of Russia has resolved to have copies, in default of the originals, of all the great paintings of the old masters of all schools; and he is at present causing to be copied in this city two great works of Titian—"The Assumption" and "The Martyrdom of St. Stephen." His Majesty pays liberally—as much as 800<sup>l</sup>. or even 1000<sup>l</sup>. per copy. He recently, you may remember, bought one of the few private collections which still remain here; it consisted of 104 paintings by various artists of different degrees of merit, among them sixteen portraits or sketches of Titian, and he gave not less than 20,000<sup>l</sup>.

It is M. Schiavone who is doing the Emperor's Titians. He is possessed of considerable talent, but his copies of the great masters are more esteemed than his own works. His commissions for copies are always very numerous, especially from Russia and England. He occupies a magnificent palace—more fit for an imperial prince than a knight of the easel. He is also a dealer in old pictures, and does business on a large scale. He has constantly several vast galleries completely filled with the paintings of renowned artists—at least they bear their names; but though Schiavone exacts a large price for what he sells, he seldom or never guarantees their authenticity.

The copying of Titians, Tintorets, Veroneses, and of other great painters of the Venetian school, or of those whose works have found their way to Venice, is carried on to a vast extent in this city: indeed, it is the principal occupation of the resident artists, and, it may be said, the only one in which they display any striking merit, as their original works, on the whole, are unmistakeable proof of decadence. The copies are nearly all commanded by foreigners; and the Russians and English are the best customers. The Venetian painters laugh among themselves at the impudence of certain *milords* and *boyards*, who give 50<sup>l</sup>. or a 100<sup>l</sup>. for a copy of a great work, pay a varnisher to bestow on it the stains and appearance of age, and then pass it off in their mansions as an undoubted original, worth thousands. Several English noblemen and gentlemen were mentioned to me as having been guilty of this pious fraud; but, of course, I don't believe anything of the kind!

*Apropos* of copying, the Italian artists, unlike those of England and France, Germany and Belgium, make no hesitation in giving any number of copies, or rather repetitions of their own works. Thus, Schiavone has, at this very moment, not fewer than eight Penitent Magdalenes on the easel, all reproductions of one of his most admired pictures, painted some time ago; and Marchesi, the Milanese sculptor, also repeats his works again and again. The old Italian masters, we know, acted on this plan; and hence it is that we have so many originals of the same subject; but it vastly diminishes the value of any work, shows great poverty of invention, and almost sinks the artist to the level of the tradesman.

The ex-Emperor of Austria, surprised to find, in one of his visits to this city, that no monument had been erected to the memory of Titian, ordered, at his own expense, the construction of one worthy of the immortal painter. He left the Academy of Venice the choice of the form of the monument, and of the site on which it should be erected. The Academy, after a discussion *pro forma*, confided the monument to one of its members, M. Zandomeni, professor of sculpture. This gentleman's design is on a rather colossal scale, and is not remarkable for clearness—*au contraire*; it comprises a large statue of Titian between two allegorical figures, one representing the sixteenth century, the other the present one; near the Titian rises another figure intended to represent Universal Nature, and indicating, we are told, that Titian was capable of representing Nature in every form; and in addition to this group there is a figure of the Genius of Painting weeping, and another of a

woman, who represents the city of Venice, placing in tears, a crown on the artist's tomb: finally, the *basso-relievo*s which are to decorate the pedestal represent the first composition of Titian, for which he gained a prize when a pupil—and his last unfinished painting at which he worked on the eve of his death (both of these are in the Academy of Venice). The monument is to be placed in the church of St. Mary of Frari, near that of Canova. It will be inaugurated in about a year's time with great pomp. Shortly after the monument was commenced, Zandomeni died, but his son has carried out his design.

The valuable collection of historical, literary, and musical manuscripts, composing the archives of Saint Mark, has nearly disappeared. The same is the case, more or less, with nearly every other public collection in Italy. Italian custodians cannot resist the temptation of a bank-note or a few pieces of gold; and unfortunately travellers have no scruple in bribing them to steal. In nearly every case the offenders escape punishment, but I am gratified to hear that the Austrian authorities of Lombardy have got one or two comfortably manacled at the hulks. It is high time that deprivations of this kind should be put an end to, as librarians and manuscript keepers really seem to think themselves entitled to act on the principle *in omni genere furandi atque predandi*, which, as Cicero tells us, Verres adopted in Sicily.

## MUSIC AND THE DRAMA.

## NEWSPAPER PLAY ORDERS.

We received on Monday the following letter from the Lessee of the Haymarket and Adelphi Theatres:

To the Editor of the *Literary Gazette*.

"Theatre-Royal, Haymarket, Oct. 26, 1850.

"Sir—I have borne with but the too evident endeavours of the *Literary Gazette* to injure me and my interests, for the last twelve months in particular, until patience ceases to be a virtue; and I feel I should be wanting in respect for myself, and the veracity of the opinions of every honourably conducted journal in London, if I allowed the wilful mis-statements of the *Literary Gazette* to pass any longer unnoticed, after, to say the least of them, the illiberal observations contained in that journal this morning.

"The drama of *The Husband of my Heart* is not taken from the same French original as *The Pride of the Market*, and had never before been adapted to the English stage; consequently, I presume, it might be announced as 'entirely new' without a slur on my veracity; and I confess to the unnecessary knowledge of such 'past events' as the production of an adaptation of a French vaudeville, even though by Mr. Planché. The language of *The Husband of my Heart*, especially that of the Duke and Duchess, (characters, I believe, not at all in *The Pride of the Market*), has been eulogized by the Press generally; therefore they or the *Literary Gazette* must be grossly in error, and I am weak enough to believe in the majority. The side-blows at the Adelphi, too, where dramas of the first writers of the day are produced, is as unjust as it is unworthy. Advice I am always most willing to listen to, but I must first respect the motive and the capability of the adviser, and in this instance I question both.

"Dramas of 'higher literary merits' it would be unfair to their authors to produce, when only two nights in each week could be appropriated to their representation, however successful, during Mr. Macready's farewell engagement.

"To relieve your critic from further 'continuous inflictions' here, and those of the 'Adelphi mint-mark,' and feeling I cannot be more abused than I have been, I most reluctantly deem it imperative upon me to withdraw the privileges of the *Literary Gazette* to the Theatre Royal Haymarket and Adelphi.—I am, Sir, yours obediently,

B. WEBSTER."

It is seldom that the Editor of a journal is called upon to address himself to any circumstances as it were *en proprie persona*, instead of the usual and convenient *We*. The above notification that the privileges of the *Literary Gazette* are withdrawn from these houses, has led us to some reflections on the subject general—the grant and the reception, the use and, it may be, the abuse of these privileges. In our own case, we have to state, that not only in the Dramatic Criticism, but in every other branch of the *Literary Gazette*, there has never been but *one principle* in respect to its opinions laid down and adhered to.

The gentlemen who undertake the various departments of Literature, Science, the Fine Arts, and Amusements, are selected on account of their com-

petency for judgment, and a firm reliance on their candour, fairness, and truth. As any transgression against the latter qualities would induce an immediate change, so it must follow that no Gentleman, so gifted and so trusted, would submit to partial or capricious Editorial alterations of his contributions. If he did so, he would be unworthy of the trust, and accessible to other undue influences. Personally, therefore, we have nothing to say to the alleged hostility of the *Literary Gazette* to these establishments, except that it is not true, nor borne out by the criticisms in that Journal, as asserted by Mr. Webster, for "the last twelve-months." If there has been any error, it has been, on the contrary, the weakness of good-nature, a disposition far less gratefully or liberally acknowledged than cankered ill-nature is feared and propitiated.

The main question, however, resolves itself into the expediency of theatrical managers allowing the privilege of sending in orders to the periodical press, and the return they expect for that act of politeness. Managers are peculiarly liable to two conditions in their relations with the Press—either prosperity makes them insolent and exacting, or adversity makes them exceedingly courteous and obliging. In the first position the accommodation seems to be considered as a bribe; and frequently when we read accounts of theatrical novelties and other affairs, we see that it is accepted in that light. The prevalence of servile puffery, the grossest misstatements, and the unworthy homage commanded by petty favours, are disgraceful to all parties concerned, and conspire to the delusion, plunder, and disappointment of the public. The system is a fabrication of vanity and fraud, to which the decline of the Drama is largely to be attributed. It is therefore the duty of every honest pen and independent publication to refuse complicity in such proceedings, even if they do not go the length of denouncing such despicable prostitution. The *Literary Gazette* has not sold itself for the bribe, nor harshly interfered with anxious enterprize by pointing out the obsequious means resorted to, and the falsehoods consequently palmed upon playgoers in requital, till thousands refrain from going to theatres, because they can have no faith in the newspaper descriptions of the performances they would, were it otherwise, hasten to witness.

We deem the accommodation generally offered to the Press as no Favour whatever; and we are thoroughly convinced that if none were afforded, it would produce three most desirable effects:—it would elevate the character of Journalism, redeeming it from these pitiable abuses; it would lead to the production of a better order of dramatic pieces, by discouraging worthlessness, that can only be temporarily sustained by misrepresentations; and it would disabuse the public of those too well-founded suspicions that attach to nearly every published theatrical report, letting it be truly known what are the real merits and demerits of the performances which the playbills and accordant newspapers wheedle them to witness.

All parties would ultimately benefit by this radical change. Managers would cease to insult or coax; journals would cease to mislead for the sake of private boxes and orders; trash would cease to be panegyricized as excellent dramas; the theatres would cease to be filled by the profusion of admissions to the very meanest classes of periodical issue (we could not say literature); criticism would cease to be prostituted; the genuine Drama would be restored; and lessees would thrive on honourable and truthful intercourse between them and their concerns, and the people to whom they must look for support.

*The Grand National Concerts.*—The programmes during the week have been judiciously varied, and have combined some of the greatest compositions of the classical masters with light music of the best description. Last Saturday night was re-

markable for the first appearance of Mr. Sims Reeves. The prestige of his name, united to the many musical celebrities of the establishment, succeeded in gathering together a vast assembly. Mr. Reeves was received with much applause. The first *morceau* allotted to him was the "Adelaide," which was honoured with an encore. He subsequently sang the "A to o Cara," and Balfe's ballad, "In this Old Chair." Herr Molique performed on this occasion a concerto of his own composition, a work which fully sustains everything which has been said relative to his great genius as an instrumentalist and composer. Its performance was truly admirable; each movement, and especially the last, was warmly applauded. On Monday, the orchestral works consisted of Mozart's Symphony in D, Beethoven's Septuor for violin, tenor, violoncello, double bass, clarinet, horn, and bassoon, and Wallace's Overture to *Muritana*. The symphony was conducted by Mr. Balfe with the nicest discrimination and the finest perception of its beauties, and played with great spirit by the band. The individual excellence of the executants of the septuor, who were MM. Sington, Dando, Piatti, Anglois, Franc, Steglich, and Baumann, could not fail to be effective in combination. It was fully appreciated by the public. Mr. Reeves sang Handel's "Love in her eyes," and "Love sounds the Alarm," both from *Acis* and *Galatea*, very successfully. Miss Goddard becomes more popular on each occasion of her performance. She possesses a truly marvellous execution, and wants but a spark of *feu sacré* to render her one of the finest players of the present day. She performed Hummel's Concerto in E, Thalberg's Fantasia on airs from *Don Pasquale*—the applause which greeted her at the termination of each *morceau* was enthusiastic. Signor Piatti's Fantasia on airs from *Linda di Chamounix* created the intense *furore* always attendant on its performance. Each time that we hear Signor Viatti we become more impressed with the fact that he is the greatest player of the day upon his instrument. Mlle. Angri's rich melodious voice and her dashing style have secured her a very popular position. The "Or la sull' onda" of Mercadanti, and Rossini's "Ciel pictoso," were excellently rendered and very warmly received. A new polka, the Charlotten, by Labitzky, was perfectly successful, as was also Carter's "Galop des Papillons." Beethoven's Symphony in C minor commenced Tuesday's concert. It is a work especially suited to such entertainments as the present; neither too long nor too heavy in construction, it amuses while it instructs. The Wedding March in the Midsummer Night's Dream was played without much attention to its accentuation. Balfe's Overture, "Les puits d'Amour," was admirably performed; it contains some pretty melodies, and is well instrumented. Herr Molique played a fantasia of his own upon Styrian airs, in that pure and legitimate style which gain him the respect of every musician. The composition is very characteristic, the melodies charming, and their arrangement not less graceful. He met with an excellent reception. The other instrumental solo of the evening was Richardson's "Le Montagnard et les Bergers," which was of course encored amidst a hurricane of applause. Mr. Reeve's first essay was Beethoven's *Adelaide*, which he sang with excellent feeling; it was re-demanded, and he then substituted "The Death of Nelson," testifying an inclination to encourage the bad taste of some portion of the audience. We object to these "Irish" encores; by re-demanding a song it is very evident that the public wished to hear it again—it is therefore an idle fashion, and one which should be done away with. Mr. Reeve's next *morceau* was a new ballad by Angelina, a young lady who has gained some repute for the musical correctness and agreeable melody of her compositions. The present song is simple in its construction, but original and expressive; it was encored. Several of Labitzky's charming dances wound up the entertainment, which was altogether one of a very at-

tractive nature. We must not forget to mention Madame Biscaccianti, who has become an immense favourite; her execution is truly wonderful—this, and her finished style, have secured for her the estimation of the public. Mozart's Symphony in D and the Septuor were repeated on Wednesday, with even more effect than on the first night of their performance. Miss Goddard played Thalberg's Fantasia from *Masaniello*, and a duet with Sington, by Thalberg and De Beriot; both were very effective. Mr. Reeves sang the dream song from *Masaniello*, "Through the Forest," scene from *Der Freischütz*, and Angelina's new ballad, "The Dream is over." The latter received an universal encore, but Mr. Reeves, with the ill taste before-mentioned, substituted Balfe's popular song, "In this Old Chair," thus once more pandering to the vicious taste of the minority of the public, who by their sibilations testified their displeasure. M. Sington played his Fantasia on airs from *Lucrèzia Borgia* with his wonted skill, and was received with acclamations. The new polka, "The Grand National," by the author of the "Agnes," is melodious and rhythmical, and was admirably played. The celebrated Berlin choir made their first appearance on Friday, and fully sustained its widely-extended fame. The principal pieces were selections from Cathedral Services. The first was Mendelssohn's Hymnus 43rd; the second a Hymnus by Corsi, a composer whose name is new to us; and the third a Motette, "Gnädig und Barmherzig," by Grell. These are all written in the severest Church style, and are exceedingly beautiful. We have heard nothing comparable to the perfection of this union of sweet sounds—the combination of the fresh voices of the boys, with the ripe tenors and rich basses of the men is delicious. The effect may be likened to one massive organ, composed of human pipes; there is no merely mechanical effects—no loud surprises, no meretricious colouring, to catch the ears or to win the vulgar clapping of the million. The singing is remarkable for its purity, its simplicity, its truthfulness, its devotional spirit, and its utter freedom from false intonation and vulgar exaggeration. The Hymnus of Mendelssohn is an exquisite specimen of choral writing, and was worthily interpreted. Nothing so complete in all respects has been hitherto heard in England as the Choir of the Royal Chapel of Berlin. The effect upon the audience was quite extraordinary. When upon the motet being re-demanded, Kapellmeister Neidhardt substituted "Rule Britannia," charmingly harmonized, we deemed that the enthusiasm was at its height, but upon the performance of "God save the Queen" being re-demanded, and sang, the entire house arose, and simultaneously cheered and waved their handkerchiefs in a frenzy of loyal delight. The Berlin choir proved a triumph. The theatre was densely crowded.

*Polytechnic Institution*.—Mr. George Barker's Lectures "On the Ballad Music of Great Britain," in course of delivery at this Institution, have been well attended. Some of the illustrations, particularly those well-known ballads, "Friends of my Youth," "The Rose of Cashmere," and "The Old Oak Tree," are great favourites with his audience, to judge from their applause. The illustrations to the lecture, we are informed, are varied every evening.

*Haymarket*.—The final retirement of Mr. Macready from the stage is deeply to be regretted, for his absence will leave a void which we may vainly hope to see supplied. He is indeed the *ultimo Romanorum*—the last of that glorious host which imparted dignity to the profession of the actor. With John Kemble and Charles Kemble, Charles Young and Edmund Kean, Miss O'Neil and Sarah Siddons, William Macready shared the honours of the poetical drama, and worthily has he sustained its high repute. Combining the classical elevation of the

Kembles with the romantic energy of Edmund Kean, his style has become the reflection of either. At first the union rather startled, but time and intelligent study have now given to it logical dependence and artistic coherence. There has been no actor who has created so many original characters as Macready; he has invested them with lasting vitality, as honourable to the genius of the exponent, as to the poetical fame of the authors. Virginius, William Tell, Werner, Riche liet, Claude Melnotte, and others, are testimonies to the greatness of his dramatic skill and creative power. In the enjoyment of bodily health and mental vigour, he bids farewell to the public stage, and in a few months he will have retired to the privacy of his domestic hearth, there to enjoy a learned and philosophical leisure. However we may selfishly regret his withdrawal from the mimic scene, still all must confess that he has laboured long, and zealously, and honourably, and should now reap the rich harvest of his renown, for he has done great things for the stage; he has restored to it somewhat of the *prestige* which, for a quarter of a century, it had won. It is now recognised in the high places of the land, and for much of this the theatre stands indebted to William Macready. During his brief management of Covent Garden and Drury Lane Theatres, he gathered around him the best actors in the kingdom—the great plays had been never performed with such perfect propriety, nor with such a poetical appreciation of their inner excellence. All means and appliances were brought together that might promote a worthy representation. The example thus set, though not fully carried out by other managements, has at all events tended to ameliorate the ancient crudities and startling anachronisms which had obtained. Whatever conflicting opinions may be entertained of Macready as a dramatic exponent, no voice will be lifted up but with praise of his approachable genius in all that regards the objective purposes of the stage.

The present engagement of Mr. Macready commenced on Monday. The theatre was filled in every part, and many distinguished in the ranks of science, literature, and art, were present to do honour to the occasion. The tragedy selected was *Macbeth*, an especial favourite with the great actor, and the one usually selected for his re-appearance in the metropolis. His welcome was enthusiastic and genial, and the cheers and waving of handkerchiefs were protracted for many minutes. The *Thane* is perhaps the most successful of Macready's Shaksperian performances. There is, from his first entrance on the 'blasted heath,' to his overthrow before the battlements of his castle, a unity of design and felicity of purpose which is never departed from. The man is fate-ridden from the first. He seems to breathe a wizard atmosphere. He is haunted with chimeras. He lives in a world of doubt and horrors, of physical shakings and mental misgivings. His existence is a wild dream of horrors—he walks with eyes open, blind to the present, but stretching forth his vision to peer into the dim future. His is truly a charmed life, and intellectually, and graphically, and dramatically, in this fine conception wrought out. Each corporal agent of the actor is bent up to this purpose—all the metaphysical phases of the character are truthfully reflected; the coming events cast their shadows before as clearly as though reflected in a mirror, and the spectator is made sensible of all this, without seeming effort, and this is the true glory of the dramatic art, and the crowning triumph of the actor's mission. We could discover no remains of ill health—no shortcomings of the accustomed energy; the acting throughout was characterized by intellectual vigour and physical power, and was thoroughly instinct with a full and abounding knowledge of the concealed meaning of the divine poet. Mrs. Warner was the *Lady Macbeth*—the conception is conventional and the development stereotyped. Mr. Davenport, an American actor, who has appeared

upon some of the minor stages, made his *début* as *Macduff*, and will be found a valuable addition to the company. The *Hecate* of Miss P. Horton is admirable for its vocal excellence and picturesque action. The dread sublimity of the 'murder scene' of the poet was greatly damaged by the accompanying thunder, the tin rattling sounds exciting all poetic illusion.

On Wednesday Mr. Macready appeared in the character of *Hamlet*; and on Thursday as *Slylock* in *The Merchant of Venice*. Want of present space prevents a detailed notice of these performances, but we shall enter upon them with due consideration in our next.

A new farce, *The Irish Diamond*, of no marked excellence, was produced on Tuesday. In spite of the zealous efforts of Hudson, Buckstone, and Miss P. Horton, there was considerable sibilation at the falling of the curtain.

*Adelphi*.—The present dramatic season has already been rife in the production of farces—few of which have been original. The great fault of the present farce writing generation is, that it forgets the original object of the farce, and panders in too great a degree to the public taste, which it forms in a bad mould instead of directing into a proper legitimate course. Moral defects which originate in the preponderance of the animal being are such as should be exhibited by means of this species of drama; the man is aware of his own failings, and yet regards them with an inward degree of satisfaction, and by no means endeavours to rid himself of them; the tone and intention of the old comedy is still to be traced in legitimate farce, and, when found, gives evidence of the character of the former. The author of farce should avoid interesting the audience seriously in the characters of the comic exponents; they should laugh with the man himself at his failings, and behold with pleasure the scrapes and awkwarinesses into which they lead him. It is, in the second place, too frequent a practice to draw a dim outline, and leave it to be filled up and shaded by the eccentricities of our comedians. Such a habit is idle and unprofitable. What we would wish is, that our comedians and farce writers would trust to their own imagination and abilities, rather than borrow extensively from the French school, so peculiarly one of *intrigue* instead of *caprice*. We behold with pleasure any attempt at the proper object. The farce lately produced at the *Adelphi* is a great improvement upon those which have been recently presented at our various theatres. The author of it is Mr. Mark Lemon, and its title *The School for Tigers; or, the Shilling Hop*. It is a farce depending rather on the comparison and grouping of characters than for the intricacy of its plot. An additional cause of the great success of the piece is the admirable manner in which it is acted by all the artists engaged. Mr. Wright impersonates the character of a retired coachman, who has established himself in a comfortable cigar-shop; he also undertakes to instruct growing 'tigers' in their proper functions; to reward them for their attention, and to urge them on to further exertion, he treats them occasionally to a 'shilling hop,' this term signifying a Terpsichorean entertainment, to which the 'monthly warnings' of the neighbourhood are invited. One amongst the company (Miss Woolgar) excites the laughter and jests of his companions, being an errand-boy transformed suddenly into a 'tiger'—a sort of juvenile Jenkins. His ignorance of the courtly requisites of this polished species of domestic causes much mirth; he takes it, however, in good part, and finally gains the admiration of all by saving two of his friends, who are involved in an awkward affair, from the fact of their masters having committed forgery. This forms the slender plot of the piece; it will therefore be seen that its principal merit consists in the detail. Too much cannot be said of Wright and Miss Woolgar, but especially of the latter; the earnestness of her manner, and her rusticity, true to nature,

stamp her for the hundredth time as a perfect actress. She is truly the acquisition of this theatre, and has so embodied herself with its reputation, that the one could scarcely exist without the other. The appurtenances of the piece are worthy of unqualified praise.

*Olympic*.—*I Beg to Apologize* is the title of an amusing trifle produced at the Olympic on Monday last. The above is constantly the expression of *Goliath Goth* (Mr. Compton), and thus forms an appropriate name for the farce. The last-mentioned gentleman is a *parvenu* inflated with all the conceit which a sudden possession of riches seldom fails to create. He sets his mind on a matrimonial alliance, and accordingly pays his court to a young lady of prepossessing appearance, one of the wards of *Sir Peter Pedigree* (Mr. Cooke). Our inflated bachelor, in his self-appreciation, fancies he is accepted by the lady, but subsequently directs his matrimonial views to the other ward, because he believes her to be the richer of the two. Here he seems also to meet with a favourable reception. When he finds himself entangled in this hymeneal web, the only method of escape to sever the Gordian knot is by simulating insanity. He accordingly commits numerous absurdities, and does the most extravagant deeds, which call forth roars of laughter from the audience, and serve admirably to show Mr. Compton's eccentricities to the best advantage. The success of the piece was universal.

*Mr. Charles Mathews*.—With great regret we inform our readers of a very serious accident which befel Mr. Charles Mathews during the performance of *My Heart's Idol*, on Thursday, and in consequence of which the Lyceum was not opened yesterday. The accident happened in the fencing that occurs in the first scene. The point of Mr. Vining's sword, in the course of one of his thrusts, passed through the palm of Mr. Mathews's left hand. The wounded gentleman immediately retired, and the comedy could not be played out. We are sorry to learn he is still suffering much pain from this untoward mishap.

We have received the following letter from Mr. Charles Selby, accompanied by two French dramas. We give the epistle in its full integrity.

To the Editor of the *Literary Gazette*,

SIR,—Passing your very severe remarks on my drama called "The Husband of my Heart" as the unanswerable license of the press, I must beg you to correct a mistake with respect to the origin of the piece—it is not as you are pleased to assert "identical" with Mr. Planche's *Pride of the Market*, which is derived from Messrs. Laberge and Dallard's vaudeville, "La Bouquetière du Marché des Innocents," but is a free adaptation of Messrs. Augier and Salvat's comédie vaudeville "Duchesse et Poissarde." Your misstatement has done me a serious injury, and I humbly conceive, however contemptible I may appear in your eyes as a dramatist, you have no right to propagate an untruth which materially affects my reputation and property.—I am, &c.,

CHARLES SELBY.

I send you herewith the two French pieces, to prove I have reason for complaint.

October 30th, 1850.

Now, upon casting our eyes over the two French dramas, we find them in feeling, situation, and development almost identical; and so convinced is the French editor of the *Bibliothèque Théâtrale* of the palpable coincidence, that in the remarks which precede the *Duchesse et Poissarde*, he acknowledges that "the subject has already been treated on the stage, and the principal personages well known." Of course they were well known, and not only well known, but well used, and the French editor is an honest editor, and had no wish to blink the matter. We are borne out in our remarks of *The Husband of my Heart* by all our contemporaries—we reiterate the close resemblance of *The Husband of my Heart* to *The Pride of the Market*, but Mr. Selby seems determined not to discover the striking likeness. For ourselves, however, we feel as did the negro parent while contemplating his two sons, and exclaim with him,

"Cesar and Pompey bery much alike—'ticklearly Pompey!'"

## BIOGRAPHY.

*Professor Schorn*.—We sincerely regret to see the death of M. Schorn, on the 7th October, announced in the *Augsburgh Gazette*, at the premature age of forty-seven years. In the formation of the Munich Gallery he was the most trusted and active emissary of his sovereign, and traversed considerable portions of Europe, including England and Italy, in search of those treasures which now enrich this famous gallery. When in London his companion was Von Martius, the eminent Brazilian traveller and naturalist; and it was our good fortune, upon letters of introduction which they brought with them, to form an intimacy with these distinguished men, and assist them to the objects they were most desirous of attaining. The purchase of Wilkie's Village Festival was one of them; but all the sights of London, and places worth visiting around, were warmly enjoyed, by their intelligence and acquaintance with the world at large. The fine German simplicity of their manners added a zest to this intercourse, which made a lasting impression on our memory, and augments our regret for the early loss of an individual, not only so celebrated as a painter, but so gifted with taste and judgment in the arts, and so simple and amiable in all the relations of life, as Professor Schorn. It may merit mention, that he was wonderfully struck with the Holbeins which he found in England, and entertained a very exalted opinion of that great master. In return for the few attentions we had it in our power to show these accomplished foreigners, it is a high gratification to add, that whenever it occurred that we gave an introduction to them at Munich, to any artist or literary friend going thither, it never failed to secure the heartiest welcome and most valuable services.

*The Duke of Palmella*, whose distinguished career as a statesman has had immense influence on the affairs of Europe, at and after the great treaty of Vienna, died at Lisbon, on the 12th ult. Intimately acquainted with so many of the most important political movements of our time, he has bequeathed his papers to his friend, M. Reis e Vasconcellos, who will edit and publish the documents left in his hands, throwing unquestionable historical light upon the national transactions in which the Duke acted so confidential a part. It is even said that the first volume of the work is ready for the press.

*Paul Rycaut Shoredicke, Esq.*, adds a name, connected with literature and the press, to the obituary of this week. He was formerly of the Ceylon Rifles, but on his return to England relinquished the sword for the pen, and was for some time Editor of the *Nautical Standard*, and a contributor to other periodicals.

## ORIGINAL POETRY.

### LIFE IN DEATH.

We breathe in bleak winds, whistling through the grass  
Grown by neglected graves;  
We tread on sere leaves, falling as we pass  
Where the tall pine tree waves.

Yet from this loneliness and outward death  
We seek assurance strong,  
That the suspension of the quickening breath  
Shall never be for long.

We reach the solemn mysteries of life  
Through these less fearful things,  
That prelude all cessation of the strife  
Our mortal warfare brings.

Alone we come to swell the human throng,  
And lonely still depart,  
Finding but little as we pass along  
To satisfy the heart.

And we shrink backward, in our failing strength,  
From ills we dread to meet,  
Till the familiar darkness grows at length  
A lamp unto our feet.

Blackness and ashes—under and above—  
Time's common earth and air—  
Produce strange growths of confidence and love,  
Destined to bloom elsewhere.

And 'mid the shadow of our broken dreams,  
The silence of our trust,  
We catch the murmur of those hidden streams  
That bear us from the dust.  
Failing on every hand—in woe—in want—  
We ask, and we receive;  
From desolation springs the heavenward plant,  
Whose fruit is—"I believe!"  
And a calm confidence in us hath place  
That all God's ways are true;  
That we, frail atoms in this peopled space,  
Have our high work to do.  
Hopes to put off that have no place in Him;  
Trusts to renounce that tend  
To make the dimness round us yet more dim,  
And darken all the end.  
Yearnings to crush, and vain desires to bind;  
Proud thoughts to search and still;  
And fixed resolve within our hearts to find  
The working of His will!  
Yes! in the death beneath us and around,  
In sorrow and decay,  
Must all we need in Him be sought and found,  
Who is the Life and Way.

MRS. CHARLES TINSLEY.

## VARIETIES.

*Annuals and Almanacks, &c.*—These winter flowers and herbs begin to show themselves. Among the earliest, *Fulcher's Sudbury Ladies' Memorandum Book* is, as usual, neatly ornamented, and with poetry to please, charades to puzzle, and memoranda to provide to keep the little secrets of the sex. *Whitaker's Penny Almanac* (Parker) is a very useful little thing; we have not seen a fuller or better arrangement of penny wisdom for the year.

*The History of Mrs. Johnson and her Daughters* (T. G. March), is a pictorial jeu d'esprit that may come within the list of Christmas publications. The letters of the title page, composed of small male and female figures in various positions, is itself a drollery enough to recommend the whole to favour; but the ball scenes, the morning calls, the picnic, the curtain lecture, and others, are clever and characteristic, though slight. The defect is the want of definiteness in the *finale*. We may guess at the fate of the elder, but are left in too much doubt as to that of the younger sister.

*Astronomy.*—The Spanish government has decided on erecting an observatory at Madrid; late, but welcome. The learned professors of the university of Madrid, E. Novella and A. Aguilar, are (as we learn from the *Brussels Herald*) on a mission to that city to study the organization of the observatory there, and M. Quetelet has given them every information.

*Battersea Park* is now in a fair way to be formed, government having at length completed the purchase of the ground about the Red House, and the arrangements for the whole. An iron suspension bridge is to be immediately begun below Chelsea Hospital, and 1852 will probably see the park in park order.

*Glastonbury Abbey and Grounds.*—This venerable and venerated property was sold by auction on Wednesday last. The ruins of the Abbey, in which the great Alfred was buried, with about 40 acres of land, were purchased by Mr. Seymour, the member for Poole, for 10,000*l.* Much of the building materials have, since the confiscation by Henry VIII., been (as everywhere else where antiquities could be desecrated) consumed in erecting farmsteads or making roads, but much of deep interest still exists, and we know not if the miraculous Glastonbury Thorn continues to blossom as heretofore on Christmas day!

*Ornamental Literature.*—The editor of the *Caravan Herald* says, that the communications from the disputant bards of the Rhuddlan Eisteddfod lie before him in reams. None seem contented with the decision of the judges; and one bard suggests that the poems should be published even to the extent of seven or eight volumes, of such "com-

positions of exquisite beauty, poems that would adorn the literature of any age." What would our Saxon and Norman littérateurs think of the following euphonious specimen quoted—

"Gw enwog yr Geirionydd—dod eifion  
Yw Caledfryn gelydd;  
El bur 'Ddrych' yn fynych fydd  
Arweiniad i'w arwen ydd."

*The Lord Mayor's Show*, it is hinted, will this year present some novel features for the entertainment of the nobility.

*White Rainbow.*—An officer in the *Assistance*, on the Arctic expeditions, writes that as they lay to a certain extent jammed by the bay ice, they witnessed a white rainbow in the heavens of the same arched-like shape as the common rainbow. The weather was then foggy; it was at night, 9 p.m. He adds, the sea is not entirely open. At about midnight the pack appeared to be coming down and closing upon us. This morning (July 5) we are sailing along, watching for an opening. It is the opinion of those acquainted with these seas that the season is less favourable than it has been for several years past.

*Progress of Classical Literature.*—That in this nineteenth century we are making some progress in understanding the ancient Poets, is often asserted. A notable instance occurs in the well-known verses of Horace (*Ar. Poet. 21*), which we here give with the latest version:—

"Amphora copit  
Institu ; currente rotu caru urceus exit ?  
(TRANSLATION.)

"The two-handed vessel of a foot square, is getting in fashion:—As the wheel turns, why does the pitcher disappear?"

The above is copied *verbatim* from the edition of "Kames's Elements of Criticism," edited by Abraham Mills, A.M., p. 166, New York, 1833 and 1838. We commend it to the Sophomores of all our Colleges.—*New York Literary World*.

Six daily newspapers are now published at Milwaukee—two of them in German. In Chicago there are five dailies, in Detroit three, in Cleveland three, in Buffalo five, in Toledo two. There are 70 papers published in Virginia. In Pennsylvania there are 318 daily and weekly newspapers, 3 semi-weeklies, 6 monthlies, 25 monthly magazines, and 5 quarterlies.—*New York Literary World*.

In forty cities, towns, and villages of this country, from which census returns have been received, the population during the last ten years has increased from 882,913 to 831,805, being an increase equal to 117 per cent.—*Idem*.

## LITERARY NOVELTIES.

## LIST OF NEW BOOKS.

Amaris's (M.) *History of War of Sicilian Vespers*, 3 vols. post 8vo, £1 11s. 6d.  
Bathurst's *Church, State, and Country*, 3 vols. post 8vo, £1 11s. 6d.  
Beck's (Baroness Von) *Personal Adventures during the War in Hungary*, 2 vols. post 8vo, 21s.  
Bennett's (W. E.) *Poems*, 12mo, cloth, 7s.  
Bevan's *Sand and Canvas*, new edition, 8vo, cloth, 6s. 6d.  
Blackburn's (Rev. T.) *Nineveh; its Rise and Ruin*, 12mo, cloth, 5s.  
Bohn's *Classical Library*; *Plato*, Vol. 3, cloth, 5s.  
*Cicerio's Offices*, cloth, 3s. 6d.  
Burke (Edmund) and Russell upon Party, Edited by Cooper, second edition, 8vo, 4s.  
Chambers's *Papers for the People*, Vol. 5, 1s. 6d.  
Conder's (Rev. G. W.) *Six Lectures to Working Men on Christianity*, cloth, 1s. 6d.  
Continental Tourist, 3 vols., 8vo, £1 11s. 6d.  
Cottage Gardener, 1849-50, square 8vo, cloth, 13s.  
Cook's (Eliza) *Journal*, Vol. 3, royal 8vo, cloth, 4s. 6d.  
Craik's *Peerage*, Vol. 4, post 8vo, cloth, 10s. od.  
Davis (Jane M.) *The White Chief's Urn, Poems, &c.*, 12mo, cloth, 6s.  
Derbyshire's (G.) *Native Scenes, and other Poems*, 12mo, cloth, 1s. 6d.  
Ellett's (Mrs.) *Family Pictures from the Bible*, 4to, cl., 5s.  
*Encyclopaedia Metropolitana*, Vol. 11: Stoddart's Introduction to History, post 8vo, 5s.  
Freeman's (E. A.) and Cox's Poems, *Legendary and Historical*, 8vo, cloth, 12s.  
Galloway's (R.) *Qualitative Analysis*, post 8vo, 4s.

Green's *Juvenile Library*, Vol. 8: *Flora Mortimer*, 18mo, 1s.  
Hamilton's (H. C.) *Index to Pictorial England*, 8vo, cl., 1s.  
Head's (Sir F.) *Defenceless State of Great Britain*, post 8vo, boards, 12s.

Hemans' (Mrs.) *Forest Sanctuary*, 12mo, cl., 4s., sewed, 2s.  
Hertslett's *Commercial Treaties*, Vol. 7, 8vo, boards, 2s.  
Hobson's (S.) *What mean ye by this Service?* 12mo, cloth, 3s. 6d.

Horsey's (G.) *Practical Analysis of Trustee Act*, 8vo, sewed, 2s. 6d.

Irving's *Works*, complete, 10 vols. post 8vo, £1 15s.

Jenner (Dr. W.) on *Typhus Fever*, 8vo, cloth, 4s. 6d.

Kerr on *Manufacture of Sugar*, post 8vo, cloth, 5s.

King's (W.) *Medical Essays*, 12mo, cloth, 4s. 6d.

Kitto's *Scripture Lands*, and *Atlas*, post 8vo, cloth, 1s. coloured, 2s. 6d.

Lamia; a *Confession*, 2 vols. post 8vo, 21s.

Leask's (W.) *The Lost Enemy and Sure Defence*, 12mo, cloth, 2s. 6d.

Lectures Delivered before the Church of England Young Men's Society, 12mo, cloth, 3s.

Lighted Valley, second edition, 12mo, cloth, 3s. 6d.

Marriage Offering, 12mo, cloth, gilt, 4s.

Mary Burton, new edition, 2 vols. post 8vo, cloth, 18s.

Norton's *Tales and Sketches*, post 8vo, cloth, 3s. 6d.

Punch's *Pocket Book*, tuck, 2s. 6d.

Puseyism Unmasked; or, the Jesuit abroad, 12mo, 3s.

Sankey's (W. S. V.) *Mission of Sympathy*, a Poem, 12mo, cloth, 4s.

Sewell's *Horace*, post 8vo, cloth, 3s. 6d.

Shirley's (Bishop) *Memoirs*, second edition, 8vo, cloth, 1s.

Letters to Young People, 12mo, cl., 3s. 6d.

Southern's *Life*, Edited by his Son, Vol. 6, post 8vo, cloth, 10s. 6d.

Stephens' (Honourable Sir J.) *Essays in Ecclesiastical Biography*, second edition, 2 vols., 8vo, cloth, 24s.

Tacitus, with English Notes by T. White, 12mo, cl., 4s. 6d.

Weiss's *Christian Jew on the Old Testament*, 12mo, cl., 1s.

Wilson's (J.) *Grammatical Punctuation*, second edition, post 8vo, 5s.

DENT'S TABLE FOR THE EQUATION OF TIME.

[This table shows the time which a clock or watch should indicate when the sun is on the meridian.]

1850.	h. m. s.	1850.	h. m. s.
Nov. 2 . . . . .	11 43 43 2	Nov. 6 . . . . .	11 43 47
3 . . . . .	11 43 43 1	7 . . . . .	11 43 50
4 . . . . .	11 43 43 8	8 . . . . .	11 43 53
5 . . . . .	11 43 45 4		

## TO CORRESPONDENTS.

"A Lover of Science."—The meetings of the various scientific societies having been suspended, and their members mostly absent from town, will account for the dearth of information on scientific subjects, mentioned by our correspondent. We refer him to our columns for the announcement of the days of meeting of the various societies during the sessions 1850-51.

We have returned to the initials given, the MS. of a lover of instrumental music; yet the poem on a young lady playing a concerto at the National Concerts is very original:

*ecce signum:—*  
"Soft as the moonbeams playing  
O'er yonder rippling waters—  
Bright, clear, distinct, and glowing  
As the spangled jewellery of that radiant tide  
Was the individuality, and God-like glory  
Of those Heavenly utterances!"

"The mind had but to will, when  
Majesty enthroned in diadems  
Came pealing forth from that lower cleft  
So full and grand."

The rest is too long, though in the same unprecedented style; and the execution of Hummel's concerto in E major never so sung before.

We are compelled to omit this week the penultimate portion of the poem of "Laura D'Auerne."

## ADVERTISEMENTS.

HER MAJESTY'S THEATRE.—  
THE GRAND NATIONAL CONCERTS.  
MONDAY, November 4th.

## THE CELEBRATED BERLIN CHOIR

EVERY EVENING.

Angr, Biscaccanti, Newton, Stockhausen, and Goddard, Mollique, Piatti, Sainton, Richardson, Prospero, H. Cooper, Barret, Anglois, Baumann, and Sims Reeves.

Director of the Music and Composer—M. Balfie.

Director of La Musique de Danse Herr Labitzky.

PROMENADE . . . . . 1s. 6d.

Admitting to all parts of the house except the Private Boxes and Box Stalls.

The Grand National Quadrille by Labitzky next week.

Macfarren's Serenata on Monday, November 11th.

## THEATRE ROYAL, DRURY LANE.

M. JULLIEN'S GRAND  
ANNUAL BAL MASQUE,

Will take place

NEXT THURSDAY, NOVEMBER 7th, 1850.

M. JULLIEN has the honour to announce that his GRAND ANNUAL BAL MASQUE will this year be given previous to the commencement, instead of at the termination, of his ANNUAL SERIES OF CONCERTS, and will take place next

THURSDAY, November 7th, 1850,

(THE CONCERTS COMMENCING ON THE FOLLOWING EVENING.)

M. JULLIEN abstains from giving any detailed description of the Decoration, which will be ENTIRELY NEW, but begs to assure his Patrons that they may rely on witnessing a most splendid combination of Decorative Effects, including the magnificent and novel

## CRYSTAL CURTAIN.

THE ORCHESTRA will be complete, and consist of ONE HUNDRED and TEN MUSICIANS.

Principal CORNET-A-PISTONS, HERB KONIG.  
Conductor . . . . . M. JULLIEN.

Tickets for the Ball . . . . . 10s. 6d.

The Audience Portion of the Theatre will, as before, be set apart for the accommodation of SPECTATORS.

## Prices of Admission.—

Dress Circle . . . . .	5s.
Boxes . . . . .	3s.
Lower Gallery . . . . .	2s.
Upper Gallery . . . . .	1s.

Private Boxes, from £3 3s. upwards.

Persons taking Private Boxes will have the privilege of passing to and from the Ball Room without extra charge.

Tickets for the Ball, Places and Private Boxes, may be secured at the Box-Office of the Theatre. Private Boxes also at Mr. MITCHELL'S; MR. SAMPSON'S; MESSRS. LEADER AND COOKS; MR. CHAPPELL; MESSRS. CRAMER, BEALE AND CO.; MESSRS. CAMPBELL, RANSFORD, AND CO.; MR. ALCROFT; and at JULLIEN and Co.'s Establishments.

The Doors will be opened at Half-past Nine; and the Dancing commence at Ten.

Mr. I. NATHAN, Jun., of 18, Castle Street, Leicester Square, is appointed Costumer to the Ball.

Persons in the Costume of Clowns, Harlequins, or Pantomimes will not be admitted.

## M. JULLIEN'S ANNUAL CONCERTS FOR ONE MONTH ONLY.

M. JULLIEN has the honour to announce that his Annual Series of Concerts will commence, at the THEATRE ROYAL, DRURY LANE, on FRIDAY next, November 8th.

THE HIPPOPOTAMUS, presented to the Zoological Society by H.H. the Viceroy of Egypt, is EXHIBITED daily at their Gardens, in the Regent's Park, from 11 to 4 o'clock. Visitors desirous of seeing the animal in the water are recommended to go early. Admission, 1s.; on Mondays, 6d.

THE EIDER DOWN QUILT is the warmest, the lightest, and the most elegant covering; it is suitable for the bed, the couch, or the carriage; and its comfort to invalids cannot be too highly appreciated.—To be seen great variety, and lists of prices and sizes sent free by post, on application to HEAL AND SON'S Bedding Factory, 196 (opposite the Chapel), Tottenham court-road.

TO PEDESTRIANS, SPORTSMEN, &c.—PATENT PEDOMETERS for the waistcoat pocket, at PAYNE'S 163, New Bond Street, opposite Long's Hotel.

New Patent TRAVELLING CLOCKS, chiming on Springs in place of Bells.

LITERATURE.—Inexperienced Writers, Possessors of Manuscripts, Poets, Clergymen, Young Authors, and others seeking Publishers for their Works, should consult the AUTHOR'S PRINTING and PUBLISHING ASSISTANT. By adopting the information and plan which it contains, they may have their productions brought out, whether Pamphlets or expensive Volumes, without the risk of publication, and with every chance of success.

THE AUTHOR'S ASSISTANT, Seventh Edition, price 2s. 6d.; or post free, 3s.

SAUNDERS AND OTLEY, Publishers, Conduit Street, Hanover Square.

## PIANOFORTES, 25 GUINEAS EACH.

D'ALMAINE and Co., 20, Soho Square, London, (established 1785,) sole manufacturers of the ROYAL PIANOFORTES, combining all the latest improvements of construction, with richness of tone and elasticity of touch; possessing also distinguished elegance of form and finished nicely of workmanship, uninfluenced by the varied effects of temperature, therefore admirably calculated for India, Australia, Canada, and other extreme climates, and recommended by the most eminent musicians. Height 3 feet 9 inches, width 4 feet, depth 2 feet 2 inches, Manufactured in mahogany, walnut, maple, satin, zebra, or rosewood, at the uniform nett cash price of 25 guineas each. D'Almaine and Co. earnestly solicit the favour of a visit from intending purchasers to inspect their Royal pianofortes, manufactured in various woods to suit every description of furniture, at the extraordinary low price of 25 guineas, in order to meet the requirements of a large portion of the musical public.

Professional testimonial respecting the pianofortes of D'Almaine and Co.—We, "the undersigned members of the musical profession, having carefully examined the Royal Pianofortes manufactured by Messrs. D'Almaine and Co., have great pleasure in bearing testimony to their merits and capabilities. It appears to us impossible to produce instruments of the same size, possessing a richer and finer tone, more elastic touch, or more equal temperament, while the elegance of their construction renders them a handsome ornament for the library, boudoir or drawing room. J. L. Abel, F. Benedict, H. B. Bishop, E. Chetterton, J. B. Chetterton, P. Delavanti, W. Forde, E. J. Fitzgerald, Stephen Glover, H. F. Hasse, W. Guernsey, W. H. Holmes, J. L. Hatton, E. Harrison, G. F. Kiallmark, G. Lanza, E. J. Loder, Ricardo Linter, Alexander Lee, A. Leffler, C. Minasi, H. Macco, F. Praeger, E. Rockel, G. H. Rodwell, J. Templeton, F. Weber," &c.

D'ALMAINE and Co., Royal Pianoforte Warehouse,  
20, Soho Square.

## Sales by Auction.

GREAT STANHOPE STREET, PARK LANE.  
MESSRS. FOSTER and SON are directed to SELL by AUCTION, on the Premises, 9, Great Stanhope Street, on Tuesday, November 5, and two following days, at 1 precisely, the property of a nobleman, the very important COLLECTION of ITALIAN and DUTCH PICTURES, including several chefs-d'œuvre of extraordinary merit, in the most desirable and uncommon state of purity and preservation, particularly an upright Landscape by Bergheen, in his finest time, and two others by the same master; an upright Landscape by Both, one of his charming sunny examples; a Waterfall, by Jacob Ruysdael, of high quality; two Sea pieces, by W. Vandervelde; and a Storm, by Backhuysen, a work full of deep feeling and truth; a pair of capital pictures by A. Canaletti, and a view of Keulenstein on the Elbe, by Bernardo Canaletti, of extraordinary merit; a large Landscape, by Mompert and Teniers. Of the Italian school will be found, the Trinity, by Sacchi; the Marriage in Cana, by Schiavone; Virgin, Child, and Saints, by Tintoretto; and Sketches by P. Veronese; a few little bijoux by Hedges, and the works of—

Tintoretto	Vernet
Schiavone	Canaletti
P. Veronese	Furini
Bergheen	Huyssman
J. Ruysdael	Occihali
W. Vandervelde	Panini
Backhuysen	Wright of Derby

Also all the Household furniture, large glasses, silk curtains, gilt soals and mantelets, clocks, marble tables, Sevres, Porcelain, de la Reine, and Capo di Monti china, also the library of standard literature.

May be viewed, and Catalogues had of Mr. Loftus, Charles Street, Grosvenor Square; and of Messrs. Foster, 54, Pall-Mall.

PERIODICAL SALES for 1850, (ESTABLISHED IN 1803,) of REVERSES, LIFE INTERESTS, ANNUITIES, POLICIES OF INSURANCE, ADVOWSONS, NEXT PRESENTATIONS, RENT CHARGES IN LIEU OF TITHES, POST OBIT BONDS, TONTINES, DEBENTURES, GROUND RENTS, IMPROVED RENTS, SHARES IN DOCKS, CANALS, MINES, RAILWAYS, INSURANCE COMPANIES, and ALL PUBLIC UNDERTAKINGS.

MESSRS. SHUTTLEWORTH and SONS respectfully inform the public that upwards of 47 years' experience having proved the classification of this species of property to be extremely advantageous and economical to vendors, and equally satisfactory and convenient to purchasers, the PERIODICAL SALES of REVISIONARY INTERESTS, policies of insurance, tontines, debentures, advowsons, next presentations, and securities dependent upon human life, shares in docks, canals, mines, railways, and all public undertakings, will be continued throughout the year, as follows:—

Friday, November 15. | Friday, December 6.  
Particulars may be had, ten days previous to the sale, at the Mart; and of Messrs. Shuttleworth and Sons, 28, Poultry.

INTERMEDIATE PERIODICAL SALE—VALUABLE REVERSIONARY INTERESTS in £18,188 GOVERNMENT SECURITIES.

MESSRS. SHUTTLEWORTH and SONS will SELL by AUCTION, at the Mart, on Friday, November 15, at 12, in four lots, the REVERSIONARY INTERESTS in THREE-FOURTHS of £1142 17s. 1d. Consols, £1285 14s. 3d. Three per Cent. Reduced, £428 11s. 5d. East India Stock, £302 17s. 1d. South Sea Stock, £72 8s. 6d. Bank Stock, £23 3s. 1d. Three-and-a-quarter per Cent., and £815 6s. 8d. Consols, now standing in the name of the Accountant-General of the Court of Chancery, and to which the purchaser will be entitled upon the decease of a gentleman now in his 52nd year, liable to be reduced in the event of his leaving issue by his present or future wife; the Reversionary Interest in Three-fourths of similar Sums of Stock, to which the purchaser will be entitled upon the decease of a lady, a lunatic, unmarried, now in the 50th year of her age, provided she leaves no issue, provided also there be issue then living of the marriage of the said gentleman, aged 52, and his present wife. Particulars may be had of Messrs. Tilson, Squance, Clarke, and Morice, solicitors, 29, Coleman Street; or of Mr. Sampson Samuel, solicitor, 26, New Broad Street; at the Mart; and of Messrs. Shuttleworth and Sons, 28, Poultry.

PERIODICAL SALE: ESTABLISHED 1803.

MESSRS. SHUTTLEWORTH and SONS are instructed to SELL by AUCTION, at the Mart, on Friday, December 6, at 12, the ABSOLUTE REVERSION to TWO-THIRDS of £3000 Consols; Two-sixths of £1000 Consols; Two-sixths of £600 like Stock, receivable on the decease of very advanced lives; and a Policy for £300, effected in the Presurer Life Assurance Office. Particulars may be had, ten days previous to the sale, at the Mart; and of Messrs. Shuttleworth and Sons, 28, Poultry.

## FLOOR CLOTHS.

Best quality, warranted . . . . . 2s. 6d. per sq. yd.  
Persian and Turkey pattern . . . . . 2s. 9d. . . . .  
Common Floor Cloth . . . . . 2s. 0d. . . . .

COCOA-FIBRE Mats and Mattings.  
INDIA MATTING, plain and figured.

JOWETT, Manufacturer, 532, NEW OXFORD STREET.

E. D. J. DENT, by distinct appointments, Watch and Clock Maker to the Queen, H.R.H. Prince Albert, and H.M. the Emperor of Russia, having greatly increased his stock of WATCHES and CLOCKS to meet the purchases made at this season of the year, most respectfully requests from the public an inspection of his various assortments. Ladies' gold watches, with gold dials, and jewelled in four holes, 8s. each; gentlemen's ditto, enamel dials, 10s.; youths' silver watches, 4s.; substantial and accurately-going silver lever watches, jewelled in four holes, 6s.—E. J. DENT, 82, Strand; 33, Cockspur Street; and 34, Royal Exchange, (Clock Tower Area.)

## HENDRIE'S PATENT PETROLEUM LINE SOAP.

LINSE SOAP has realized in practice all the promised beneficial effects on excoriations and eruptive affections of the cuticle. The "COSMETIC PETROLEUM SOAP," for the habitual use of the toilet, is found to have an agreeable demulcent influence on the hands, and on the most delicate skin; or in the nursery, for infants. The "PETROLEUM SHAVING SOAP" is peculiarly bland and balsamic, allaying the irritation felt in the employment of the ordinary alkaline compositions.

A more detergent antiseptic, with additional petroleum, named "DISPENSARY SOAP," is prepared for inveterate cuticular affections of long standing; and, from experience in several public schools, where it has been employed in washing children's heads, it has proved an efficient specific for, and a complete protection against, the troublesome complaint known as ringworm.

The Dispensary Soap, being at a moderate price, is available for all classes, and is used with great success in purifying linen after infectious diseases; indeed, the use of it may, in many cases of typhus and other contagions, be considered a beneficial antidote.

R. HENDRIE,

PERFUMER TO HER MAJESTY,

12 AND 13, TICHBORNE STREET, REGENT'S QUADRANT.

**GRANDE EXPOSITION DE 1851.—**

**G** Sous le patronage de S.A.R. Prince Albert.—Exposants, Visiteurs, et autres personnes intéressées dans l'Exposition, sont respectueusement informés par A. YOUNG, Fils., Custom-house Chambers, 67, Lower Thames Street, Agent General pour l'Etranger et l'expédition des marchandises, qu'il est à même d'offrir tous les renseignements aide et assistance, au rapport à la susdite Exposition, en leur procurant tous les accommodemens personnels et des guides confidentielles, pendant leur séjour ici; pour ceux qui pourraient en avoir besoin, il mettra à leur disposition des grands magasins, dans une des positions la plus avantageuse de Londres.

Pour de plus amples détails, on est prié de s'addresser en personne ou par lettres affranchies aux susdits bureaux.

**GREAT EXHIBITION OF 1851.—**

**G** Under the patronage of H.R.H. Prince Albert.—A. YOUNG, Jun., Custom-house Chambers, No. 67, Lower Thames Street, General Shipping and Foreign Agent, respectfully informs Exhibitors, Visitors, and others interested in the above, that he is enabled to offer them every information, aid, and assistance in respect to the Exhibition, and in procuring them accommodation and competent guides during their stay in London; and to such as may require it, he is also enabled to offer very extensive warehouse room.

Hotel and Lodging-house Keepers, in and about the metropolis, will do well in causing their names, and the accommodation, &c., offered, to be inserted in the register now filling up at his offices, and at the several Agents.

For further particulars, apply personally, or by letter (prepaid), inclosing stamp, addressed as above.

**AGENTS.**

District of Hammersmith—Mr. Edwards, 4, Caroline Ter.  
" Islington, Mr. Green, 9, Clarence Street.  
" Poplar, Mr. Hadwicke, 28, Pennyfields.  
" Camberwell, Mr. Livick, High Street.  
" Chelsea, Mr. Powell, 35, Jubilee Street.

City and West End, Mr. Dalby, 1, Sermon Lane, Doctors' Commons; Mr. Elder, 92, Harrison Street, Gray's-inn Road; Mr. Harrison, 84, Hatton Garden; Mr. Moses, 13, St. Martin's-le-Grand.

**OCTOBER CIRCULAR, 1850.—**We would remind the public that all TEA, bad or good, the best or the most worthless, pays an uniform duty of 2s. 2d. per lb., and is necessarily subject to equal charges for freight, portage, wharfage, dock dues, &c.; consequently the commonest is much heavier taxed, in proportion to its real or marketable value, than either the medium or the finest class teas. Thus, common Congou costs in Canton only 7d. to 8d. per lb., but before it reaches the English consumer, it pays in duty and charges no less than 400 per cent.; the medium class tea, which costs from 12d. to 15d. per lb., averages in duty and charges not more than 200 per cent.; whilst the finest class teas, which cost in China four times the price of the commoner, pay no more than 100 per cent. It must be apparent that, with a fixed charge of 2s. 6d. per lb. upon all tea, mere price alone is no criterion of either good value or cheapness; and we especially direct the attention of those who are solicitous to economize their expenditure, that they voluntarily tax themselves double or quadruple what they have any necessity for doing by purchasing inferior tea.—SIDNEY, WELLS, and MANDUELL, 8, Ludgate-Hill. Goods sent to any part of the kingdom carriage free on parcels of the value of 5*l.* and upwards.—8, Ludgate-hill.

**Assurance Companies.****UNION ASSURANCE OFFICE,**

(FIRE, LIFE, ANNUITIES,)

CORNHILL AND BAKER STREET, LONDON; COLLEGE GREEN DUBLIN; AND ESPANADE, HAMBURG.

INSTITUTED, A.D. 1714.

WILLIAM NOTTIDGE, Esq., Chairman.

NICHOLAS CHARRINGTON, Esq., Deputy-Chairman.

The rates on Life Insurances for short terms are considerably reduced. Insurances may also be effected, without profits, at reduced premiums, as well as by payments of only two-thirds thereof.

The scale for middle and advanced ages is especially favourable to the public.

By the Septennial Bonus of 1848, additions have been made to Profit Policies (affected in Great Britain) averaging £65 PER CENT. between the ages of 30 and 35; £57 PER CENT. between the ages of 35 and 38; £52 PER CENT. between the ages of 38 and 40; and £47 PER CENT. between the ages of 35 and 40, on the respective amounts of premium paid in that period.

Policies effected at the present time will participate in the next bonus.

THOMAS LEWIS, Secretary.

FIRE INSURANCES at the usual rates, and profits returned on policies taken out for seven years by prompt payment.

**THE STANDARD LIFE ASSURANCE COMPANY,**

LONDON: 82, KING WILLIAM STREET. EDINBURGH: 3, GEORGE STREET, (Head Office). DUBLIN: 66, UPPER SACKVILLE STREET.

**DIVISION OF PROFITS, 1850.**

The CALCULATIONS are now in progress, preparatory to a DIVISION of PROFITS for the Five Years ending

15TH NOVEMBER NEXT,

and as all Policies opened before that date will Participate in the Division, the Directors request the attention of parties purposing to assure, to the advantage of joining the Company at this time.

At the Company's Policies are ranked at each Division of Profits, according to the particular year in which they are opened, persons who may Assure before 15th November next will also receive Additions, at the following rate, at future Divisions:

6 Years in 1855,				
11 , " in 1860,				
16 , " in 1865,				

and so on, increasing by five years at each period. THE BONUS ADDITIONS declared in 1835, 1840, and 1845, are shown in the Company's Prospectus.

The following are Specimens extracted from the Table referred to:

A Policy for £1000, opened in 1825, was increased

in 1845 to	£1600.
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Do. . . . 1827,	" 1525.
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Do. . . . 1829,	" 1450.
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PROGRESS OF THE BUSINESS.	
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During the year 1849 upwards of EIGHT HUNDRED PERSONS joined the Company; and during the last six years alone upwards of THREE THOUSAND EIGHT HUNDRED PERSONS have become Assured.

The STANDARD LIFE ASSURANCE COMPANY was established in 1825, and now stands the First Office in Scotland in public favour; as shown by the Reports of the year 1849, having transacted a larger business in that year than any other institution. The Income of the Company is £160,000 PER ANNUM; and its large and increasing Funds have been invested with much care, chiefly on the security of Land or Government Securities.

Every information will be supplied at the Company's Offices in Edinburgh, London, or Dublin, also at the Agencies of the Company, which are established throughout Scotland, England, and Ireland.

WILL THOS. THOMSON, Manager.  
PETER EWART, Resident Secretary.

London, 82, King William Street.

**SUN LIFE ASSURANCE SOCIETY, LONDON.****MANAGERS.**

CHARLES BELL FORD, Esq., Chairman.  
William Beresford, Esq., M.P.  
Charles Boulton, Esq.  
Hon. P. Pleydell Bouverie.  
Harry Chester, Esq.  
Samuel Pepys Cockerell, Esq.  
Raikes Currie, Esq., M.P.  
John Drummond, Esq.  
Russell Ellice, Esq.  
William Franks, Esq.  
William R. Hamilton, Esq.  
Capt. H. G. Hamilton, R.N.  
Claude George Thornton, Esq.

CHARLES HENRY LIDDERDALE, Actuary.

The Managers beg to inform the public that the Holders of Policies affected with this Society are entitled to PARTICIPATE in the PROFITS according to the Conditions contained in their Pamphlet of Rates, which may be obtained at the Office, Threadneedle Street, London, or of any of the Agents of the Society.

The Premiums required by this Office on YOUNG LIVES are LOWER than those of many of the old established Offices.

Bonus was declared in January, 1844, to the Policy Holders entitled to participate in the Profits at Midsummer, 1843, and the Additions then made to the Policies were on an average of the different Ages One per Cent. per Annum on the Sum insured, or 29 per Cent. on the Premiums received, from the period when the Policy Holders became entitled to participate in the Profits of the Society.

ANOTHER BONUS will be declared in JANUARY 1851.

**COMMERCIAL AND GENERAL LIFE ASSURANCE ASSOCIATION, 112, Cheapside.**

Assurances effected upon every system. Halfcredit given for the whole term of Assurance. A liberal commission allowed to Solicitors and Agents, and fees paid to Medical Referees. To parties requiring temporary loans, by effecting Assurances with this Association, great facilities are afforded in obtaining such assistance.

JAMES DANIELL, Secretary.

**UNITED KINGDOM****LIFE ASSURANCE COMPANY,**

Established by Act of Parliament in 1834.

8, WATERLOO PLACE, PALM MALL, LONDON; 97, GEORGE STREET, EDINBURGH; 12, ST. VINCENT PLACE, GLASGOW; 4, COLLEGE GREEN, DUBLIN.

**LONDON BOARD.**

Chairman—CHARLES GRAHAM, Esq.

Deputy-Chairman—CHARLES DOWNES, Esq.

H. Blair Avare, Esq.	J. G. Henrries, Esq.
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Charles B. Curtis, Esq.	W. William Railton, Esq.
William Fairlie, Esq.	F. W. Thompson, Esq.
D. Q. Henrries, Esq.	Thomas Thorby, Esq.

The bonus added to Policies from March, 1834, to the 31st December, 1847, is as follow:

Sum Assured.	Time Assured.	Sum added to Policy in 1841.	Sum added to Policy in 1848.	Sum payable at Death.
£ 4000	13 yrs. 10 mo.	£ 633 6 8	£ 787 10 0	£ 6470 16 8
1000	1 year	100 0 0	112 10 0	11210 0
1000	12 years	100 0 0	137 10 0	13710 0
1000	7 years	100 0 0	137 10 0	13710 0
1000	1 year	100 0 0	22 10 0	2210 0
500	12 years	50 0 0	78 15 0	7815 0
500	4 years	50 0 0	45 0 0	4545 0
500	1 year	50 0 0	11 5 0	1115 0

The premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years when the insurance is for life. Every information afforded on application to the Resident Director, No. 8, Waterloo Place, Pall Mall, London.

**RAILWAY ACCIDENTS.****THIRTY-SEVEN PERSONS** having already received COMPENSATION, in sums varying in amount from £2 to £210, during the space of Twelve Months, amply demonstrates the importance of providing against the consequences of Railway Accidents by insuring with the **RAILWAY PASSENGERS' ASSURANCE COMPANY**, empowered by Special Act of Parliament, and its large and increasing Funds have been invested with much care, chiefly on the security of Land or

Government Securities.

Every information will be supplied at the Company's Offices in Edinburgh, London, or Dublin, also at the Agencies of the Company, which are established throughout Scotland, England, and Ireland.

JOHN DEAN PAUL, Esq., 217, Strand, Chairman.

G. B. HARRISON, Esq., 24, Great Tower Street, Deputy-Chairman.

**TABLE OF PREMIUMS.**

For a Ticket to insure for a SINGLE JOURNEY, irrespective of distance:—

3d. to Insure £1000, in a First Class Carriage.

2d. ditto 500 in a Second Class Carriage.

1d. ditto 200, in a Third Class Carriage.

For a PERIODICAL TICKET, which covers the risk of Travelling on any Railway, and in any class Carriage.

To Insure £1000, premium 20s. per Annum.

200, " 5s.

The total amount Insured will be paid in the event of DEATH BY ACCIDENT while Travelling by Railway, and PROPORTIONATE COMPENSATION AFFORDED in CASES OF PERSONAL INJURY.

INSURANCE TICKETS obtainable at most Railway Stations, where also Prospectuses of the Company may be had, giving particulars of the cases relieved.

PERIODICAL TICKETS likewise obtainable of the Provincial Agents to the Company, and at No. 3, Old Broad Street, London.

ALEXANDER BEATTIE, Secretary.

**MINING COMPANY OF WALES.**

ST. PIERRE FOLEY, C. and M. E.

Secretary.

Offices, 24, Lincoln's Inn Fields, London.

**GUTTA PERCHA TUBING**—May

be buried in damp or marshy ground for years, without injury. Acids, alkalies, and grease are without action upon it, and it is therefore valuable for conveying gas, water, chemicals, &c. It is peculiarly valuable for liquid manure, drain, and soil pipes. In case of any stoppage, an incision can be made with a sharp iron, and readily secured again, by means of a warm iron. Being a non-conductor, it is not affected by the frost of winter or drought of summer, like metal or leather. Its strength is extraordinary; the small half-inch diameter tubing having resisted a pressure of 250 lb. on the square inch, without bursting. The joints are easily made. The power which Gutta Percha Tubing possesses as a conductor of sound renders it most valuable for conveying messages, in lieu of bells. Every variety of articles manufactured by the GUTTA PERCHA COMPANY, Patentes, 18, Wharf-road, City-road, London; and sold by their wholesale dealers.

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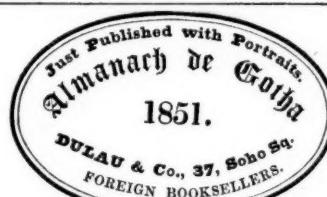
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